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OCTOBER 1984

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SCORPIONS

ANIMAL MAGNETISM

DEF LEPPARD

PLATINUM POWERED

MOTLEY CRUE

ON THE SET

BLACK SABBATH

ASHES TO ASHES

ROBERT PLANT

THE LEGEND

DEEP PURPLE

TOGETHER AGAIN

JUDAS PRIEST

CAUGHT LIVE

QUIET RIOT

METAL OVERLOAD

VAN HALEN

ROUGH AND READY

AC/DC

A NEW BEGINNING

RUSH

THE MASTER PLAN

KISS

GO FOR BLOOD

Scorpions'
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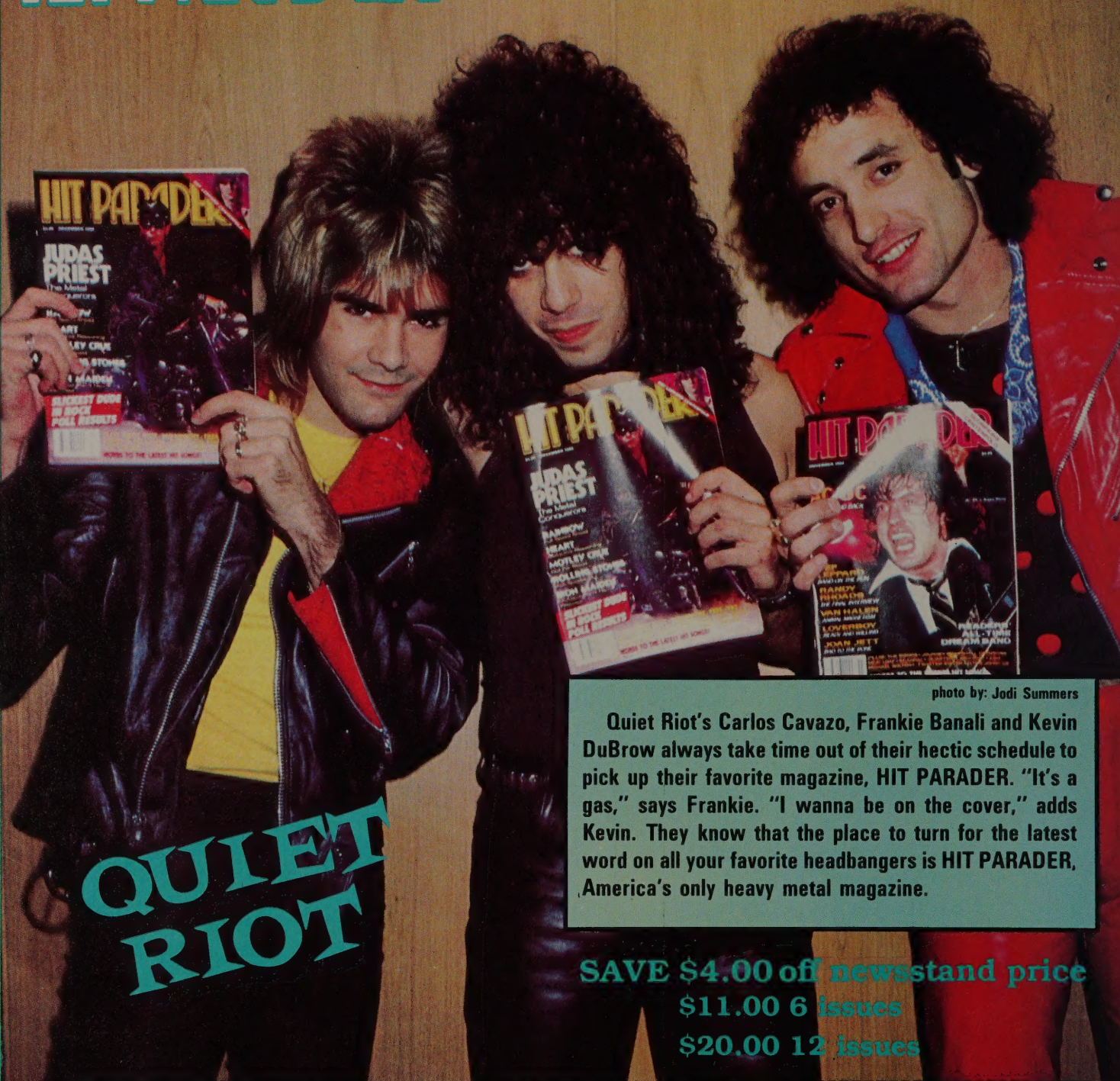


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HIT PARADER

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COVER STORY

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31 SCORPIONS Animal Magnetism

FEATURES

4 **DEF LEPPARD**
Platinum Powered

16 **QUIET RIOT**
Metal Overload

20 **KISS**
Go For The Throat

26 **AC/DC**
A New Beginning

38 **BLACK SABBATH**
Ashes To Ashes

40 **THE ROBERT PLANT
STORY (Part One)**
The Early Days

44 **Y&T**
America's Metal Machine

45 **ROCK GODDESS**
Turn It Loud

46 **RUSH**
The Master Plan

48 **DEEP PURPLE**
Together Again

50 **VAN HALEN**
Rough And Ready

55 **ON THE ROAD WITH
MANOWAR**
(Part Two)

DEPARTMENTS

8 WE READ YOUR MAIL

12 **HEAVY METAL
HAPPENINGS**

28 **PICK HIT
W.A.S.P.**

29 **SHOOTING STARS**
Icon, Bronz, King Flux, Mama's
Boys

30 **GITAR GREATS**
Iron Maiden's Adrian Smith

36 **ROOTS**
Pete Way

37 **CELEBRITY RATE-A-
RECORD**
Slade

42 **CENTERFOLD**
Ozzy Osbourne

56 **IMPORT REVIEWS**
The Best In International Metal

57 **LEGENDS OF ROCK**
Bad Company

58 **INSTRUMENTALLY
SPEAKING**

62 **VIDEO VIEW**

64 **ON THE SET WITH...**
Motley Crue

67 **SONG INDEX**

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Def Leppard

platinum powered

Def Leppard (left to right): Rick Allen, Phil Collen, Rick Savage, Steve Clark, Joe Elliott.



Ross Marino

T

British Bashers Complete Work On New LP.

by Rick Evans

he year was 1979. The punk music revolution was sweeping through the British Isles like a plague of locust. Yet in a tiny club on the outskirts of Sheffield, England, a young hard rock band by the name of Def Leppard was entertaining a small but dedicated crowd with a high-spirited mix of original tunes and covers of old T. Rex and Thin Lizzy hits.

"Yeah, those were the days," bassist Rick Savage related. "Punk bands were everywhere back then. It seemed that record companies didn't even want to listen to you if you didn't have green hair and a safety pin through your nose. We never got discouraged though. We were having fun, and at the time that was all that mattered. We would never have believed that a few years later we'd be as successful as we are now. Back then, just getting on stage was the reward all by itself."

Things have certainly changed for Def Leppard. While Savage admitted that the group still derives its greatest thrill from performing in front of an audience, with the band's reported gross income for 1983 topping the \$15 million plateau, the simple pleasures of life seem far in the group's past.

"I like to think we're the same people today that we were when we first started out," guitarist Steve Clark said. "But I guess some change is inevitable. We've come a long way in a fairly short time with this band. Sometimes I just like to think back to the early days to recall just what we had to go through in order to get where we are."

Those early days date back to 1978 when Savage and original Lep guitarist Pete Willis put together a band called Atomic Mass. That group went through a number of personnel changes before a set lineup that also featured guitarist Steve Clark, drummer Rick Allen and vocalist Joe Elliott was formed. Ironically, Elliott recalled that he first approached the band about being its drummer.

"I had always been a drummer," Joe

related with a broad grin. "I had never really considered myself a singer. But when the singer got fired from the group I was in before Leppard, I grabbed the mike and said, 'Let's give this a go.' I still considered myself a drummer more than a singer — and sometimes I still do — but the band needed a singer so there I was."

One of this fledgling group's first moves was to change its name from Atomic Mass to Def Leppard. The derivation of the band's unusual moniker stems from Elliott's background as a graphic designer. "I had always been something of an artist," he explained. "And one of the drawings I did was of a jungle cat with a hearing horn held up to his ear. The guys in the band loved the drawing, and they named the cat the deaf leopard. From there it was rather natural for



Joe Elliott

that if we ever hoped to be successful in America we'd have to follow the same formula that AC/DC used. They went on the road and stayed there until they had been almost everywhere. We swore to do the same thing."

At the completion of that introductory tour, Def Leppard returned to the studio with renewed confidence. As Clark recalled, "It was like everything began to fall into place for us." Working with producer "Mutt" Lange, the man who had turned AC/DC's fortunes to platinum, Leppard churned out *High 'n' Dry*, a hard rocking masterpiece that firmly established the band as one of metaldom's brightest lights.

rock music was as marketable as ever."

On the strength of their single's success, the band signed a major label deal, and soon ventured into the studio to record their first album, *On Through The Night*. For a group comprised totally of musicians in their teens, that LP was incredible — bristling with a metallic tension and a lyrical sophistication that belied the group's short time together. While Elliott now prefers to dismiss *On Through The Night* as merely "our getting used to the recording studio," the album remains one of rock's most impressive debuts.

"We've advanced so far from that album, it's kind of hard to go back and talk about it," Joe said. "That album stayed very much within accepted formats, which is something we've been able to avoid on the later records. I guess we should be proud of that album,

"That album was a major step forward from our first record," Savage stated.

"Working with Mutt made us concentrate much harder and take what we were doing much more seriously. Before that, a lot of things were a joke to us. But then we realized that this could be a career; it wasn't just playing gigs on weekends anymore."

The band's more mature attitude was not only reflected in the grooves of *High 'n' Dry*, but also on the concert stage. While on their first tour it often seemed that Willis and Clark were playing different songs. By the end of the *High 'n' Dry* tour, Leppard had emerged as a tight, professional stage attraction. Yet, problems remained.

When the group ventured into the studio to begin work on *Pyromania*, Willis' inability to conform to the group's more rigid work schedule strained relationships within the group. A meeting was held and a decision reached — Willis was out, Phil Collen, whom Elliott had known from his work with the band Girl, was in. While much of *Pyromania* had been completed before Willis' departure, the band never considered re-recording the guitar parts.

"Why should we?" Elliott asked. "They were good, and that was all that mattered. We were happy to have Phil in the band, but Pete's a good friend, and we saw no reason to erase his work from the album. I think our decision proved correct."

Indeed it did. With *Pyromania* selling in excess of six million copies in the U.S. alone, and the group's first headline tour selling 95 percent of available tickets, 1983 saw Def Leppard transformed from a band into a phenomenon. Yet, the group refuses to rest on their laurels. They've already finished work on their next LP, and despite the pressures inherent with being the most successful hard rock band in the world, Def Leppard seem well-prepared for the challenges that lie ahead.

"We won't be bothered by pressure," Clark said. "That's not our style. We play rock and roll because it's fun, and we'll never let it stop being fun. The day we stop enjoying what we do, is the day that there'll be no more Def Leppard." □

"Sometimes when I hear *On Through The Night*, I want to go over and pull the plug out of the stereo."

us to pick up on that name."

With their new name and a solidified lineup, the Leps quickly took to the British pub circuit, trying in vain to entice a record label into releasing their first single. After nearly six months of gigging without any record company interest, the band decided to take matters into their own hands. They found a few financial backers and put out their debut single on their own Bludgeon Riffola Records label. The single rocketed into the British hard rock charts, and soon virtually all the major labels were pounding on the band's door.

"We proved that a hard rock band could still sell records," Savage explained. "A lot of the labels didn't even want to consider a group that played our kind of music. They thought it was out of date and would never sell. There were a lot of young hard rock bands emerging in Britain at that time, but I like to think that we played a major role in convincing English record companies that hard

but when I hear it I sometimes want to go over and pull the plug out of the stereo. There's nothing particularly wrong with it, but I just wish we knew then what we know now."

To support the release of their first album, Def Leppard hit the tour trail, traveling throughout Europe before focusing their attention on America for the first time. Touring throughout the U.S. as the opening act for AC/DC, Leppard was amazed by both the size of the country and the dedication of American rock fans.

"We really didn't know what to expect," Savage explained. "We had heard of America, of course, but we had never been there before the start of that tour. It was simply the most amazing experience of our lives, especially seeing how the crowds reacted to us. It was hard to believe where we were — after all, only a year earlier we were happy when we had a Saturday night gig in Sheffield. As we toured around, we realized

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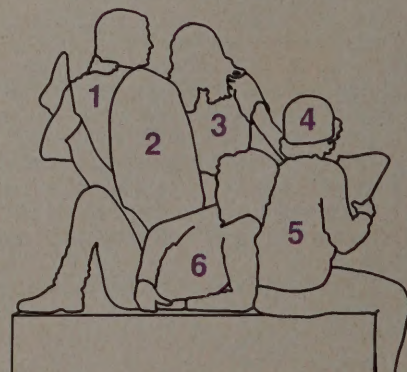
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We Read Your Mail

In my opinion, it is impossible to tell whether Boy George is a boy or not. My grandma could play better than Duran Duran. Iron Maiden's mascot Eddie should cut the bands little heads off with a battle axe. Thomas Dolby should be sent to a desert island. No, seriously now, heavy metal is one of the best forms of music in the world. It takes a lot more talent to play heavy metal guitar than a synthesizer. Some guitarists, like Angus Young of AC/DC really can't play; his parents must have named him after a cow. But Randy Rhoads and Uli Roth are the best guitarists that ever lived.

Mark Baker, Nick Marris, Bruce Richards
Eureka, CA

In this world, your life consists of three things;
Hit Parader, heavy metal and staying alive when you put one down.

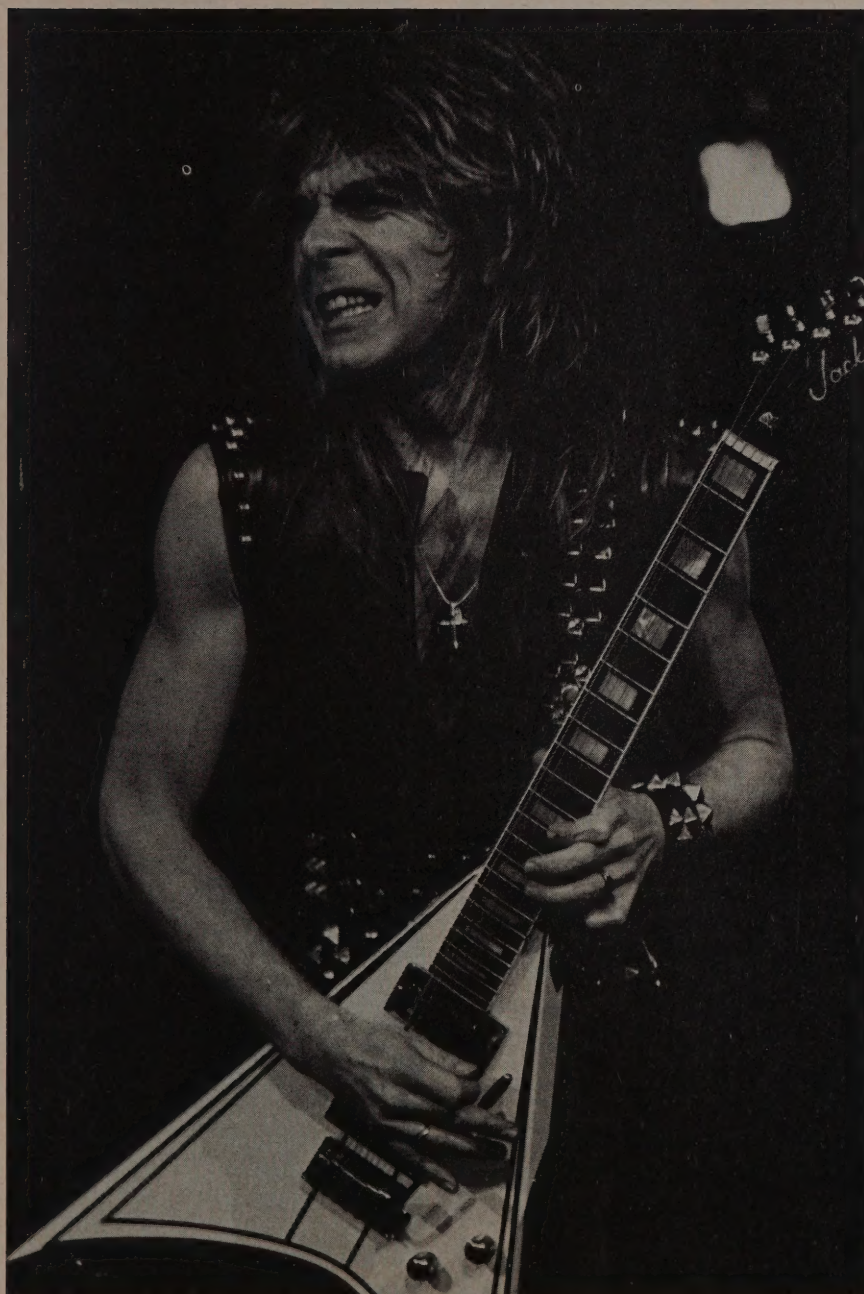
Jason Witteman
Sandy, OR

Hey dudes — ZZ Top rules — it's about time you realize that.

Juan Leon
Houston, TX

Kiss is the best. Period.

Line Alarie
Roxboro, Quebec, Canada



Randy Rhoads: Was he the best guitarist who ever lived?

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Not only do males love heavy metal; females do too. How do I know? Because I am female. Not all girls are into sissy rock. What's Air Supply, an oxygen tank? People assume us girls are afraid of anything harder than Journey. True, we may be the minority, but we are there.

Traci Scully
Sunbury, PA

Kiss rules nothing but jerks who listen to them.

An Avid Kiss Hater
Fond du Lac, WI

The Stray Cats have the perfect name. As you know, stray cats roam through alleys looking in garbage cans for something to eat. Well, the band looks for garbage to sing.

Giving It To You Straight
St. John's, Newfoundland, Canada

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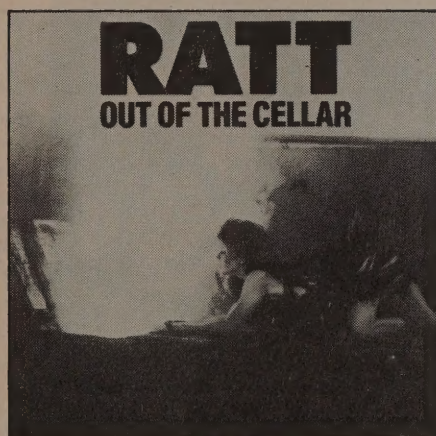
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


Pat Benatar: One reader wants to see Pat in a nude centerfold.

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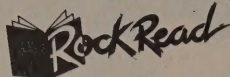
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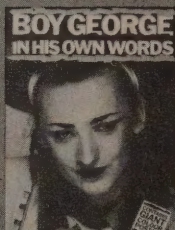
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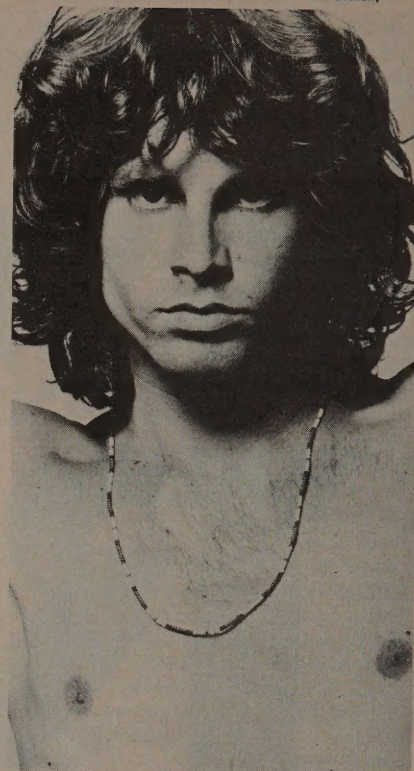
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Joel Brodsky



Jim Morrison: He's still dead.

I've only seen one article on the Doors. To make up for your mistake, please put a nude centerfold of Jim Morrison in next month's **Hit Parader**.

Kellie Seuco
Yucaipa, CA

I'm 15 and play guitar and I know it isn't exactly easy. Anyone who can play guitar as good as Eddie Van Halen should be worshipped.

Dennis Taylor
Maquoketa, IA

David Lee Roth is the sexiest guy in the world. He is so fine. I would do anything to meet him. I would also do anything to have his fine body. Can you get me his address and number?

Anonymous
Frisco, TX

I've listened to David Lee Roth talk, and I'm not impressed by his stupidity. That man doesn't think.

Jessica Ross
Toledo, OH

I used to like Van Halen until I heard David Lee Roth in an interview. The world has to face it, the guy is a constipated idiot.

Lilian Wayda
Ridgefield, CT

Next month in **Hit Parader**:

Exclusive Interviews
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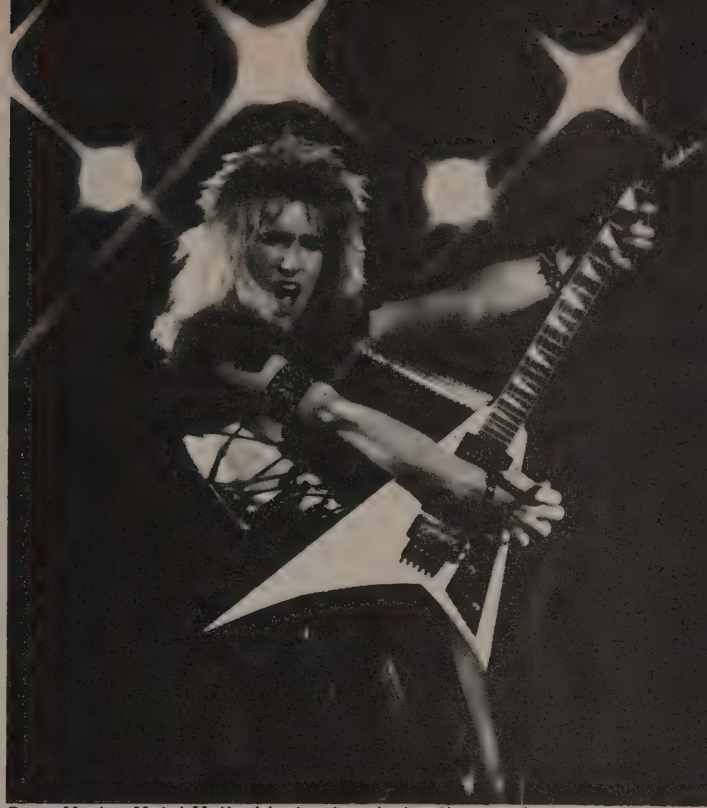
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Craig Steinmetz, Bangor, PA

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Doug Murray, Dundee, MI

I have to be honest with you. When I sent for your free Metal Demo, I was hoping to get a few tips for nothing. I had no serious intentions of buying anything. Your Metal Demo booklet caught my attention, though, and I've never been more satisfied with anything I've ever bought through the mail. David Gurtler, Beattie, KS

These tapes are unlocking all the secrets and I've learned more from you and your lessons than anyone! You're an excellent guitarist.
Robert Williams, Fulton, MO

Kristen A. Dahlme



Doug Marks, Metal Method instructor playing the new Jackson guitar by Charvel.* The guitar was designed by Grover Jackson and Randy Rhoads.

My friend got a brand new guitar for his birthday but he didn't know a thing about playing! He ordered your Lesson 2 and the next time I saw him he played like he had taken lessons for years! I want that to happen to me.
Mike Carrillo, El Monte, CA

These lessons are great man! And worth it! As soon as I get my six lessons, up the price some. Ha! Ha! It would take months to learn this much in a weekly hour lesson with a lazy teacher at \$8 an hour!
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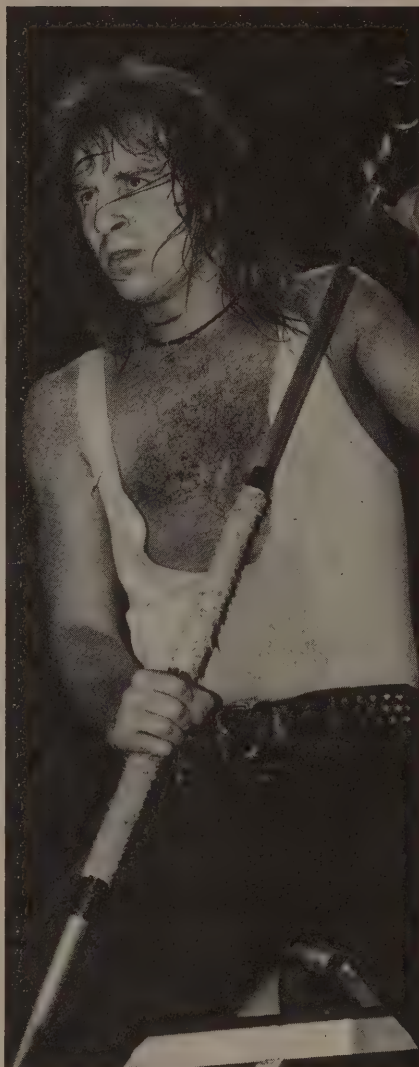
Heavy metal happenings

by Andy Secher

Waysted's Pete Way explains that the band's recent personnel changes which saw the sacking of everyone except Way and vocalist Finn was a "matter of necessity. I've been around this business long enough to know who can work with whom, and the band we had assembled just wasn't working out. It was as simple as that. It was a very amicable parting — in other words nobody killed anybody else when they found out they weren't in the band anymore."

Great White's Jack Russell says that despite the presence of Pete Townshend's *Substitute* on GW's debut album, no one in the band is particularly fond of the Who. "We love the song. When you see what they degenerated to near the end, it was really sad. We did the song because it fit in well with our style — it sure wasn't any kind of tribute."

Def Leppard report that working with producer Jim Steinman on their upcoming album has been anything but easy. "Jim's incredible, but sometimes you just want to say, 'Enough already,'" joked Steve Clark. "He knows exactly what he wants out of a band, and he knows the best way to get it. Sometimes he'll pat you on the back, while other times he'll kick you in the head. Whatever he does though, it works, and as far as we're concerned that's all that matters."



Great White's Jack Russell: Their version of *Substitute* "wasn't any sort of tribute to the Who."

Ebet Roberts

Iron Maiden's Steve Harris reports that recording the band's new album, **Power Slave**, was surprisingly easy. "I hear that many rock and roll groups have more difficulty coming up with ideas as the years go by. I don't know what's true for them, but for us, it gets easier. We put a lot more time into the album's sound and production, but coming up with excellent song ideas is no problem. We had an overabundance this time because everyone in the band contributed."

Ozzy Osbourne admits to being disappointed by the chart performance of **Bark At The Moon**. While the album sold nearly one million copies, it quickly dropped from the sales listings, leaving the Oz both annoyed and disturbed. "I've got to admit that I thought it was one of the best albums I've ever done," the madman said. "I may have made a mistake in releasing a ballad (*So Tired*) as the second single. Maybe the fans think I'm turning into a boring old fart. I can assure you I'm not."

The success of 1984 has increased the chances that Van Halen's next vinyl venture will be a live album. With 1984 sailing to platinum certification everywhere, the boys have decided that now is the perfect time to tour the world and secure their reputations in such previously resistant lands as England and Japan. "We've been recording a lot of the shows, that's for sure," David Lee Roth admitted. "Exactly what we'll do with those tapes is anybody's guess."

Also on the live album front comes word that Judas Priest have now officially decided to scrap plans for an in-concert record, at least for the time being. They'll crank out another studio disc at the completion of their **Defenders Of The Faith** tour, and then consider releasing their second live LP. "Now's just not the right time for another live Priest album," vocalist Rob Halford explained. "We've discussed the matter thoroughly with our manager Bill Curbishly, and we're all in agreement that we're better off doing one more studio record before releasing a double-record live set."

Letter of the Month

Dear Andy,

I'm a Bon Scott fanatic. I never got a chance to meet him, but I worship every note he ever sang. Did you ever get to meet Bon? If you did, what was he like? I cry every time I realize that I'll never have the chance to meet him, but then I put on an old AC/DC album and make Bon come alive again through the sounds of my stereo.

Sincerely yours,
Edward N.
Sacramento, CA

Dear Edward,

I did have the chance to meet Bon a number of times when AC/DC first came to America. He was a very friendly, fun-loving man who seemed to have an obsessive fondness for whiskey; I never saw him without a drink in hand. Of course, that fondness was later to be his demise, but it did little to prohibit Bon from being one of the most dynamic personalities — both off stage and on — that rock has ever known.



Girlschool: They're upset over the failure of their most recent album.

Kim McAuliffe of Girlschool is very upset by the fact that the band's most recent album, **Play Dirty**, didn't even dent the Top 200 of the American sales charts. "Maybe we'll have to go back to a harder rocking sound," Kim said. "We all felt the album was great, but obviously the fans were disap-

pointed. I don't want that to ever happen again. With Kelley Johnson gone, it's time for us to examine our career and charge ahead."

Scorpion's Rudy Schenker recently revealed to **Heavy Metal Happenings** the difficulties of being a rhythm

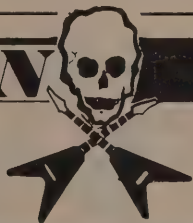
Heavy Metal Headscratcher

Name the original drummers in the following bands: Def Leppard, Judas Priest and Iron Maiden.

SCRATCHER: The well-known British band that Tony Iommi joined during an early Black Sabbath breakup was Jethro Tull. Iommi never appeared on an album with the band, but he does recall "playing a number of very strange gigs with them."

guitarist playing behind such superior axe wielders as Matthias Jabs, Ulrich Roth and Michael Schenker. "Each guitarist I've worked with presented a different situation. Uli was probably the most difficult for me to play with because he was a very funky player — he used a great deal of sustain and he favored unusual phrasing. My brother and Matthias are similar to one an-

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HEAVY METAL HOTLINE is a bi-weekly newsletter crammed with behind-the-scenes info on all your favorite metal masters. What's Ozzy up to? Where can you get in touch with David Lee Roth? What's happening with up-and-comers like Def Leppard, Raven, Iron Maiden and Krokus? Who's touring in your town?

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other in their approach. They both have a very rhythmic style to their leads which makes my job very easy."

Now that their latest album, **Animalize**, has been completed, Kiss are anxious to get back on the road. "We love touring," said guitarist Paul Stanley. "Why else would we do it after all this time if we didn't get our rocks off by playing live? The new songs are going to sound just incredible on stage — they'll make the things on **Lick It Up** sound tame. I can't wait till everybody hears them."

Quiet Riot's Kevin DuBrow has been feeling the heat of many Los Angeles musicians for remarks he made in the June issue of **Hit Parader**. "He's really got his nerve," Ratt's Robbin Crosby says. "I can recall when he was glad to be our opening act, so now that he's gotten lucky and sold a few records he figures he's got the right to sound off." Crosby's sentiments are shared by Motley Crue's Nikki Sixx who simply stated, "I wonder about Kevin sometimes. He's gonna choke from sticking his foot in his mouth so often."

Queensryche are currently deciding what type of tour to undertake in support of their first full-length al-



Queensryche: These bad boys from Bellvue, Washington are trying to decide on which national tour to undertake.

bum. "We're not sure whether we should hook up with a major band and open arena shows or headline our own small hall performances," vocalist Geoff Tate said. "Of course, we'd love to headline the arenas ourselves, but those days are still a year or two away."

Make sure to watch Hit Parader's Heavy Metal

Heroes TV show every Saturday night.

Keep those cards and letters coming — send photos, too. I love hearing from you, and I get a big kick out of seeing what all you headbangers look like. Send them to: Andy Secher, c/o Heavy Metal Happenings, Charlton Bldg., Derby, CT 06418. □

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Quiet Riot!



Mark Weiss

Quiet Riot (left to right): Frankie Banali, Carlos Cavazo, Kevin DuBrow, Rudy Sarzo.

L.A. Rockers Return To Action With **Condition Critical**. by Andy Secher

It's now been over a year since **Metal Health** first rocketed Quiet Riot to the top of sales charts throughout the world — a year that has seen this Los Angeles-based quartet blossom into one of the most talked-about hard rock bands on the contemporary music scene. Vocalist Kevin DuBrow, guitarist Carlos Cavazo, bassist Rudy Sarzo and drummer Frankie Banali have now unleashed their latest dose of metal mania, **Condition Critical**, and despite the LP's ominous title, it seems that all is well in the raucous world of Quiet Riot. Recently Kevin DuBrow spoke to **Hit Parader**, and gave us an inside look into that wild world.

Hit Parader: Kevin, you struggled for nearly a decade on the L.A. club scene before breaking through with **Metal Health**. Did you feel any special satisfaction due to the album's success?

Kevin DuBrow: It was the best feeling in the world, I can tell you that. All my career, all I heard was, 'You stink, your band stinks and heavy metal stinks.' I wanted to take **Metal Health** and shove it up everyone who ever said that to me. I don't harbor too many personal grudges, but I will admit that the success of the band has been especially pleasant in light of what I had to put up with for so long.

HP: There's been a great deal of commotion recently about your criticizing many of the new West Coast hard rock groups. Why do you treat them harshly when you know how painful it can be to be on the receiving end?

KD: I don't think I've been unfair to any other band — I've only told the truth. When I say that a lot of L.A. bands would never have gotten signed if we hadn't opened some doors for them, that's the truth. If they don't want to admit that, they're just fooling themselves. Anyone with ears can hear that a lot of second-rate groups have been signed over the last few months,

and there's no way in the world they ever would have gotten contracts if it hadn't been for Quiet Riot.

HP: Aren't you worried that you've made enemies in other bands? A lot of those guys are hoping that **Condition Critical** doesn't succeed just because of the scathing comments you've made.

KD: That's really too bad. I am sorry if I've offended anyone — that wasn't my intention at all. I was just trying to defend Quiet Riot and show everyone that we've been a constructive force on the music scene. We've helped those bands get signed, so why should they be mad at me? If they

Kevin DuBrow

Pearl.
**QUIET
RIOT**





Rudy Sarzo

expect this album to stiff, they've got a problem because it's a great album, and I think it'll do just as well as the first one.

HP: How difficult was it coming up with the material for **Condition Critical**? You had years to perfect the songs for **Metal Health**, but with touring and promotion, the time to

write songs for the follow-up must have become scarce. How did you deal with that?

KD: Writing has never been a problem for us. We had a lot of the new material written six months before we even went into the studio to record. We were not going to allow success to spoil our ambition. After waiting so long to be successful, we weren't

going to let everything slip through our fingers.

HP: The success of **Metal Health** can be traced to the album's ability to cross over to the pop market due to *Cum On Feel The Noize*. Was there any thought given to turning in a more pop direction on this album?

KD: All you've got to do is listen to it to

know that it's just as heavy, if not heavier than **Metal Health**. We've expanded our music a little, and that, in part, is due to the work of our producer Spencer Proffer. He's a genius, the fifth member of Quiet Riot. Whenever he sees us getting a little lazy, he kicks us in the butt. He's a workaholic, and his attitude is infectious.

HP: There's been talk that the next Quiet Riot LP may be a reissue of the group's first two albums, both of which featured Randy Rhoads and were released only in Japan.

KD: Those albums will never come out — let's lay those rumors to rest right here. Those two records stink. Randy hated them, and in deference to his memory, they'll stay out of America. We've had some incredible offers from record companies who want to put those albums out, but thanks to the success we've had recently the money isn't a factor. I have the master tapes tucked safely away at home, and as far as I'm concerned, that's where they're going to stay forever.

HP: You're the only member of Quiet Riot who played on those albums and the new ones, how do you compare the two versions of the band?

KD: They're two totally different bands in every way — the only similarity is the name. Actually, when we got signed to record **Metal Health**, we were known as DuBrow. We only changed our name back to Quiet Riot after the contracts had been signed. The first version of Quiet Riot was a mixture of incredible players like Randy — who was the greatest instrumentalist I've ever seen — and horrendous musicians like our drummer who couldn't even keep time. It's hard to have a great band when the drummer plays at a different speed at every show.

HP: How did you first meet Randy Rhoads?

KD: Actually, Randy and I first got together back in 1975. We had both been looking to get into a band, so when we found each other we knew we had to start our own group. In fact, Randy was the one who approached me. He wanted to get the band going so we could pick up girls; he really didn't care what kind of music we played, or even how well I could sing. Luckily, that changed quickly, and we had a pretty successful club career.

HP: Having played clubs for so long, how difficult was it making the transition to the giant arenas following the success of **Metal Health**?

KD: It wasn't that hard. You have to magnify your movements a little, but basically you're playing to the first 20 rows of the house anyway. Those are the only people you can see, so you're really not aware of how big the arena is once the stage lights go on. We love

playing the big places — it's like having a giant party in your living room.

HP: The fact remains, however, that when Quiet Riot went out on their own headlining tour last year, you didn't do that well.

KD: We didn't do badly, that's for sure. When you consider that we really only had one album's worth of material to draw from, and that we had hit most of the market earlier in the year when we opened for other bands, I think we did very well for ourselves. How many other hard rock bands even attempted to headline after only one domestic album? Def Leppard didn't. Judas Priest didn't. Van Halen didn't.

But Quiet Riot did, and I think we deserve credit for that.

HP: Besides the obvious financial rewards, what has the success of Quiet Riot meant to you?

KD: It's meant that I haven't wasted the last 10 years of my life chasing a dream. It proved that I was right in believing that I had the ability to be part of a successful rock and roll band. Knowing that your confidence in yourself has been vindicated is more important than the fame and the money. It allows you to walk down the street with your head in the air because you know you're a winner. That's something nobody can ever take away from you. □

Earl Slick has lots of guitars, but he only uses one pickup.....the DiMarzio X2N™

A black and white photograph of Earl Slick, lead guitarist of Mötley Crüe, wearing sunglasses and a dark jacket over a striped shirt. He is holding a Fender Telecaster guitar. The background is dark and moody, with some light reflecting off the guitar's body.

Some time ago, we gave Slick a DiMarzio X2N, and he liked it so much that it's now the only pickup he uses. He likes the loud, razor edge of the X2N, and he likes having a lead pickup that's every bit as aggressive as his playing. The way his guitar sounds is very important to Slick. That's why he has a DiMarzio X2N in every guitar he owns. If you care about your sound, don't settle for anything less than DiMarzio.

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go for the throat

“We can feel the momentum building again.”

by Don Mueller

It was two hours before showtime, yet Kiss' Paul Stanley was already hard at work backstage in the band's dressing room. Was the curly-topped New York native limbering up his guitar playing fingers? Was he exercising his golden throat? Nah, Paul was preoccupied with something *really* important.

“Hand me those scissors,” he bellowed to the group's petite wardrobe lady as he grabbed a turquoise T-shirt. With a snip here and a cut there, Stanley expertly transformed the basic T into his elaborate stage costume for the evening. “Aha!” he shouted as he held his creation aloft. “Another Mr. Paul of Brooklyn original. Just enough skin, but not too daring. It'll slide off the shoulders very easily.”

**Lascivious
Gene Simmons**



Oh, the problems of being a rock and roll star. Hours spent performing laborious chores backstage, and days spent on the lonely trail surrounded by nubile groupies, dining in the world's finest restaurants, and being treated like nobility in every country on Earth. It's a lifestyle that Stanley and the rest of Kiss have come to know and love.

"What do you want me to do, apologize for being rich and famous?" Paul asked with a Cheshire cat grin. "We love the kind of life we lead. We get to date the most beautiful women in the world and we get paid for doing what we enjoy most in life — playing rock and roll. Who can ask for more than that? It's our love for the lifestyle that's kept Kiss going more than anything else," he admitted. "Once you get used to it, it's rather hard to give up."

It was only a year ago that many rock pundits were predicting that Paul would indeed need to give up the rock lifestyle and find a new line of work. It seemed that after more than a decade atop the rock world, Kiss had reached the end of the trail. Their albums were selling poorly, the Kiss Army was deserting them, and there was unrest within the band.

Then, suddenly, everything began to change. First the group parted ways with Ace Frehley, and then shockingly decided to do away with their most identifiable trademark — their outlandish facial makeup.

"It wasn't that hard a decision to drop the makeup," Stanley stated. "I'd been wanting to do it for years. I felt it was holding us back, keeping us in an era that had passed. A lot of people in our organization weren't as confident as I was that the response to the no-makeup look would be positive. I knew I wanted to do it; having no makeup on made it a lot easier for the girls in the audience to recognize me after the show."

Realizing that merely removing their makeup wasn't enough to insure their continued success, the band decided to put all their creative energies into recording what Stanley described as "the ultimate Kiss heavy metal album." That LP, *Lick It Up*, proved to be the group's most successful vinyl venture in years, soaring up the sales charts and spawning such hits as the title track and *All Hell's Breaking Loose*. The album's success was revenge of sorts for the band that Paul drolly referred to as "the group everyone loves to hate."

"Sure, having the record do well was very satisfying for us," he said. "It'll probably pass the million-unit mark any day now, and that's quite an accomplishment for a band that everyone had written off as has-beens, isn't it? We never had a moment's doubt about our career, though. We knew we could still play heavy metal better than anyone. We just wanted to move ahead and show everyone what we're still capable of doing."

"One of the reasons we wanted to let the music do most of the talking for us on *Lick It Up* was the fact that so many other groups had come along to 'borrow' ideas we had pioneered 10 years earlier," he added. "Look at a group like Motley Crue: I love the guys and I love what they're doing, but you don't have to have 20/20 vision to see where a lot of their inspiration came from. I'm thrilled by their success because it proves that the ideas we had back in 1975 are still viable today."

Never satisfied to rest on their laurels, the success of *Lick It Up* inspired the band to return to the recording studio virtually moments after

"Having no makeup on has made it easier for the girls to recognize me after the show."

ending their nine-month-long world tour to record their latest LP *Animalize*. While most groups may have taken a few months off to regain their energy — Kiss wanted to keep their momentum flowing.

"We took a week off after the tour," Paul explained almost defensively. "We didn't feel we needed more time than that. Why take a long vacation from something you enjoy doing? That doesn't make sense. We had written quite a bit of material on the road, so once we got back to New York we headed down to Right Track Recording Studios — the same place we recorded *Lick It Up* — and we started cutting tracks for *Animalize* right away."

"Things just fell into place very quickly on this record," Paul continued. "Gene and I both had some great numbers already worked out, and we added a new guitarist, Mark St. John, who's really added a lot of fire to our sound. This time the songs are faster, louder and better than *Lick It Up*. I like all the records we do, but this one's really special."

The newest Kiss album should be in local record stores by early September, at which time the fearsome foursome including California native St. John will be back on the road taking their onstage spectacular to every corner of the rock and roll universe. "The new stage show is going to be incredible," Stanley

explained. "We have some things planned for this one that will even amaze us. We've always believed in putting on the biggest, best show we can, and this one will be no exception. We'll be taking it into the biggest arenas in the country, and we expect those halls to be packed to the rafters!"

The road has traditionally been the place where Kiss' musical magic reaches its optimum efficiency. With their stacks of amps, incredible lights and ever-present pyrotechnics, a Kiss concert remains the greatest show on Earth. While the *Lick It Up* tour failed to generate the capacity crowds that Kiss gathered in the late seventies, Paul insists that a return to the glory days of Kiss is just around the corner.

"It's building again, I can feel it," he said. "There's a need out there for Kiss, and we're able and willing to fill that need. We view rock audiences like a beautiful woman who needs to be satisfied — we're willing to do our best to satisfy them, even if it takes all night."

"Kiss will never die," he added emphatically. "We've been through some difficult times over the last couple of years, and we've survived them to realize that playing rock and roll is the most important thing in our lives. There's nothing else that even comes close — not even women."

"At one time I may have wondered if I'd ever outgrow the desire to go on stage and play my butt off every night. Now that I've come to the realization that I'll never outgrow it, I've recommitted myself to the band and to rock and roll. It's what I do best, and quite honestly, it's probably the only thing I know how to do. If it wasn't for Kiss, I'd probably be teaching school somewhere. So for the sake of the education of America's children, we'd better keep Kiss going for as long as we can." □



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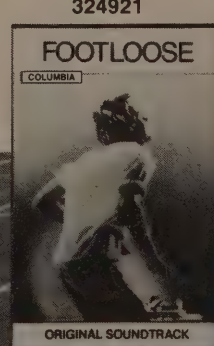
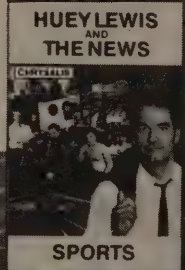
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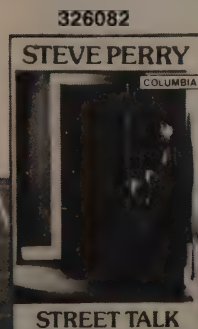
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AC/DC

a new
beginning

by Terry Whitfield

Angus Young sat on a sofa in his plush hotel suite dressed casually in jeans and a plaid shirt. Even though AC/DC's last album, *Flick Of The Switch*, had been a commercial disappointment, Angus seemed relaxed and at ease with the world. As he casually munched on one of his ever-present candy bars, the diminutive guitar demon began revealing AC/DC's plans to regain their title as the most popular hard rock band in the world.

Ross Marino

Hit Parader: How disappointed were you by the reception given *Flick Of The Switch*?

Angus Young: I wasn't that disappointed, really. I liked the album when we recorded it, and I still like it a year later. I understand some of the criticism people have made about it, but it doesn't bother me. As far as I'm concerned it was a successful album because we all enjoyed making it.

HP: It doesn't bother you that *Flick Of The Switch* sold 800,000 copies

when earlier albums like *Back In Black* or *For Those About To Rock* sold in the multi-millions?

AY: Why should it? We didn't try to make a record that was going to sell more records than *Back In Black*. We simply went into the studio and made the best album we could. We're not the type of band that enjoys sitting around counting up album sales, that's not our style. We try to make music that makes us happy and then hope the fans get into it as well.

HP: Do you think the fact that *Flick Of The Switch* was the first album the band produced by themselves had any effect on its success?

AY: We had worked with Mutt Lange on the previous two albums, and we learned a great deal from him. We never had any doubts that we could produce ourselves if we had to. When Mutt told us he couldn't produce the album, we didn't hesitate doing it ourselves. I don't know how much of a difference Mutt would have made on the record.

HP: What about the next album? Do you plan on using an outside producer, or are you going to do it yourself?

AY: At this point I'm not sure. We've done some rehearsing for the next album, but it's still too early to tell what we're going to do. Right now the band is spread throughout the world; Cliff Williams lives in Hawaii, Malcolm's down in Australia and the rest of us are in various parts of Britain. It makes it difficult to plan future albums that way.

HP: Does the fact that the band members are so separated when AC/DC's not on the road create any feeling of disharmony?

AY: Nah, none at all. In fact, when we do get together there's a great deal of energy and excitement. When you see mates you haven't seen for a couple of months, you get very excited — that excitement is carried over into the music.

HP: We know the band added drummer Simon Wright a short time ago. There's been a lot of speculation surrounding Phil Rudd's departure. Do you want to clear that matter up?

AY: There's really nothing to clear

We toured with them a few years ago, so I do maintain a degree of interest in the band.

HP: How do you feel when you see Def Leppard selling as many records today as AC/DC did four years ago?

AY: I'm very pleased for them. I'm not a very jealous person. Perhaps if we were still struggling, and we saw a band that had opened for us jump to the top, we'd feel differently. But we've had our time in the spotlight, and we have no trouble sharing it with newer groups.

HP: After struggling for so long in the early days with AC/DC, how has the band's success changed you?

AY: I don't think it's changed me that much. I'm still the same person I was when the band first started out — only a little older. We're all very down-to-earth in this group. We've never been that impressed by money. All you have to do is look at us on stage or off: We're not dressing in fancy furs, we're in our jeans and T-shirts. Our vices tend to be motorcars, or in Brian's case, motorbikes. We can afford very nice modes of transportation now, and that is the biggest advantage of making money.

HP: How much longer do you see AC/DC going on? After all, the band's been together for over a decade.

AY: I don't put any time limitations on the band's future. We'll stay together as long as playing rock and roll remains fun. Basically, we record and tour when we want to, so there's no one forcing us to do something we don't want to do. We're never going to find a situation better than that, so why should we give it up?

HP: AC/DC has historically taken a great deal of time between albums — often two years or more. Do you think the less-than-stellar status of **Flick Of The Switch** will change the band's recording habits?

AY: If we feel like we should go into the studio to record soon we will. We try not to plan things too carefully when it comes to making albums. We much prefer to wait till the mood is right. We won't let sales figures tell us that we should go back into the studio if we don't want to. I happen to think that there will be a new AC/DC album out this year — maybe even a double album with some live cuts from the last tour — but I won't promise anything. I wouldn't be surprised, though, if everyone was able to find our next album under their Christmas tree. □

"We're a rowdy bunch, but we never fight with each other."

up. Phil wanted to spend more time with his family and his cars, and the prospect of going on the road for six or seven months with us wasn't very appealing to him. We've been very lucky in that we've been able to make a bit of money over the years. None of us would have to work if we didn't want to. Phil chose that option.

HP: There were no fights among the band members then?

AY: Oh no, that's ridiculous. We're a rowdy bunch, but we never fight with each other. It was because we got along so well that we wouldn't think of standing in Phil's way when he expressed the desire to leave the group. We probably could have demanded that he stay, but that's not the way AC/DC does things.

HP: Angus, how closely do you follow what's going on in the music world? Do you keep up with the young hard rock bands who've come along in the wake of AC/DC's success?

AY: I don't stay on top of what's going on, that's for sure. Usually I end up playing cassettes or records that I've had for a long time. The only way I get new music is when we do record store appearances, and I rip off a lot of new tapes (laughs). I do try to keep up with people I'm friendly with, like the guys in Def Leppard.



Angus and Brian Johnson: "We'll stay around as long as playing rock and roll remains fun."

Pick hit

W.A.S.P.



W.A.S.P. (left to right): Randy Piper, Tony Richards, Blackie Lawless, Chris Holmes.

by Andy Secher

Over the last few years the Los Angeles club scene has emerged as one of the most fertile breeding grounds of heavy metal talent in rock history. From the platinum-coated sounds of Quiet Riot to the outrageous showmanship of Motley Crue, the L.A. scene has produced an array of metal monsters that run the gamut in terms of style, sound and success.

Now, however, the rock world may be on the verge of being attacked by the most lethal West Coast group yet: W.A.S.P. — a band that combines blood thirsty stage antics with a surprisingly infectious metal approach.

"We're different from every other metal band," explained the group's founder/bassist/singer Blackie Lawless. "Most people immediately talk about our stage show and get caught up in the antics we pull up there, but they don't realize that with us the music has always come first. We know that no matter how entertaining your shows may be, if the songs aren't good enough, then the show is virtually worthless. I'm not criticizing any of the bands that have come out of the L.A. area in recent years, but I'm not scared to say that all of them have borrowed something from us."

The history of W.A.S.P. dates back to 1977 when Lawless and guitarist Randy Piper joined together to form a band called Sister. The group was among the first L.A. bands to experiment with leather and facial makeup, and Lawless boldly stated that, "if it weren't for Sister, you'd have never seen Motley Crue — just ask Nikki Sixx, he'll admit that."

Unfortunately, the late '70s were a bad time for heavy metal, and Sister failed to generate any record company interest despite their loyal and vociferous club following.

Sister eventually broke up, but Lawless and Piper stayed in touch, and in 1982, when Blackie felt he had come up with enough good material to form a new band, he contacted Randy. Soon after the pair added drummer Tony Richards and guitarist Chris Holmes and W.A.S.P. was born. The group immediately set to work on the burgeoning L.A. club scene, packing such establishments as the Troubador and the Starwood with hordes of metal-starved maniacs. The crowds kept returning not only to hear such head banging anthems as *School Daze* and *Show No Mercy*, but also to witness the group's onstage insanity.

"The stage show just evolved naturally," Lawless explained. "It wasn't like we sat down before our first gig and said, 'I'm going

to drink blood from a skull tonight and throw raw meat into the crowd.' Those are things that just developed as we played more and more shows. We decided to be as outrageous as possible.

"We don't mind being a little controversial," Lawless said with straight-faced candor. "We've been getting letters from feminist groups complaining that we actually kill young girls on stage. They became caught up in the illusion we create. It's all good publicity, and it attracts more people to us. But hopefully they won't get so involved with the visuals that they fail to listen to the music. That's where we'll really hook them in."

"We don't want to be known as another Motley Crue, or a new Kiss," he added. "I don't see those comparisons at all. We're doing something new and totally unique, and anyone who sees us live or hears our album know that."

"Now that the album is out, people all around the country will be getting into our music. Most of them will have never seen us live, so the music will have to do the talking for us. But I imagine that most of them have heard the stories about the blood, the women, the chainsaws — it's all part of our plan to take over the world." □

by Charley Crespo

Bronz



Despite Bronz's claim to be a heavy metal band, the British quintet's debut album, *Taken By Storm*, shows more of a fondness for Journey style pop than balls-to-the-wall rock. Nevertheless, the group's record company hopes to pit Bronz against the likes of Def Leppard and Van Halen in the quest for consumer dollars.

Two years ago, Bronz was started when vocalist Max Bacon, guitarists Shaun Kirkpatrick and Chris Goulstone, bassist Paul Webb and drummer Carl Matthews based themselves on a farm near Bath in the southwest of England. There, they concentrated on songwriting and rehearsing. Soon enough, they recorded an album and toured with Hawkwind. That self-titled debut LP is now available in America.



Mama's Boys

Mama's Boys are three brothers, 23-year-old Pat (guitar, fiddle, vocals), 21-year-old John (bass, lead vocals) and 18-year-old Tommy McManus (drums). Their parents are both Irish folk musicians, and consequently they taught their children to play and perform with traditional acoustic instruments. One day, the McManus boys attended a concert by Horselips, an Irish rock band that incorporated Celtic folk music with modern electric instruments and drums. This experience changed their lives.

The brothers began rocking throughout Ireland, and turned professional with the release of a self-financed album called *Official Bootleg* in 1981. The hard-rocking brothers have since released two other records back home, *Plug It In* and *Turn It Up*, and have toured England and Europe with Hawkwind, Wishbone Ash, Thin Lizzy and the Scorpions. Mama's Boys have played London's Marquee Club, Dublin's Dalymount Stadium and the Reading Festival. The group has released its first internationally available album, *Mama's Boys*, which includes a cover of Slade's *Mama We're All Crazy Now*.

Shooting stars



King Flux

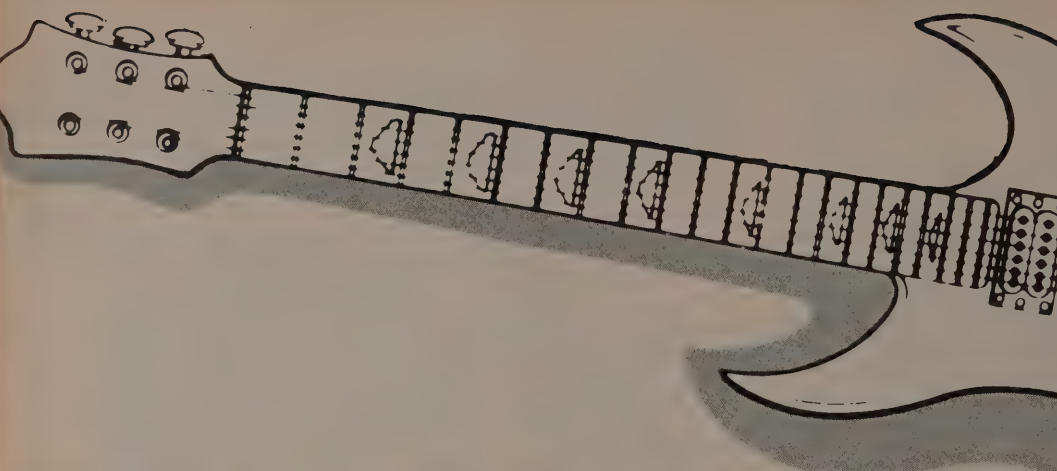
When the Plasmatics split up in 1983, guitarist Richie Stotts began having ideas about fronting his own group. Once in the recording studio, he enlisted the aid of Jean Beauvoir, one-time bassist for the Plasmatics and more recently for Little Steven and the Disciples of Soul. Before long, both musicians had put aside their plans for solo careers to regroup as King Flux. Beauvoir has unstrapped his bass to front the band as lead vocalist, while Stotts has rejuvenated his furious guitar licks in raging Plasmatics style. The duo is joined by drummer Tony Petri, formerly of Twisted Sister, and bassist Tommy Lafferty. And yes, Stotts and Beauvoir have kept their Mohawk haircuts. The group's debut album will be called *Kingdom Come*.

Icon



"The reasons we're prepared to play anywhere now is because we've gone through basic training in Phoenix, Az, and it's given us the time to put together the kind of show we envisioned," says Icon's Dan Wexler.

Although guitarist Wexler, bassist Tracy Wallach and lead vocalist Stephen Clifford have known each other since eighth grade, Icon was officially formed in 1981 with the addition of guitarist John Aquilino and drummer Pat Dixon. The metal quintet was still playing the Phoenix area circuit when it caught the ears of metal supporter Mike Varney, who offered to co-produce and release an Icon album through his independent record company. The album was nearly pressed when Capitol Records discovered Icon; they proceeded to issue the self-titled debut LP, keeping most of the original mix intact. Now that the album is out, the rest of America can discover one of Arizona's natural metal resources.



GUITAR GREATS

by Steve Gett

Ebet Roberts



ADRIAN SMITH

WHEN DID YOU BEGIN PLAYING GUITAR?
1974

WHY DID YOU START?
I wanted to play after hearing *Free Live* and *Machine Head* by Deep Purple

MUSICAL TRAINING
A couple of guitar lessons

FIRST TYPE OF GUITAR
A Top Twenty Woolworths effort which I bought off Dave Murray for five pounds (about seven dollars). It didn't work and I've never forgiven him!

EARLY INFLUENCES
Paul Kossoff and Ritchie Blackmore

FIRST PUBLIC PERFORMANCE
In 1976 at the Adam and Eve pub in Homerton, East London — it was a talent contest.

FIRST APPEARANCE ON RECORD
Black Leather Fantasy with Urchin in 1978

RECORDING BANDS
Urchin and Iron Maiden.

OTHER VINYL APPEARANCES
None.

EQUIPMENT (LIVE)
Marshall 50-watt tops and 4x12 cabinets and also a Mesa Boogie 4x12. I use a Yamaha pedal board which features echo, flanger, wah-wah and a power booster. My guitars are an Ibanez Destroyer and a Les Paul Gold Top.

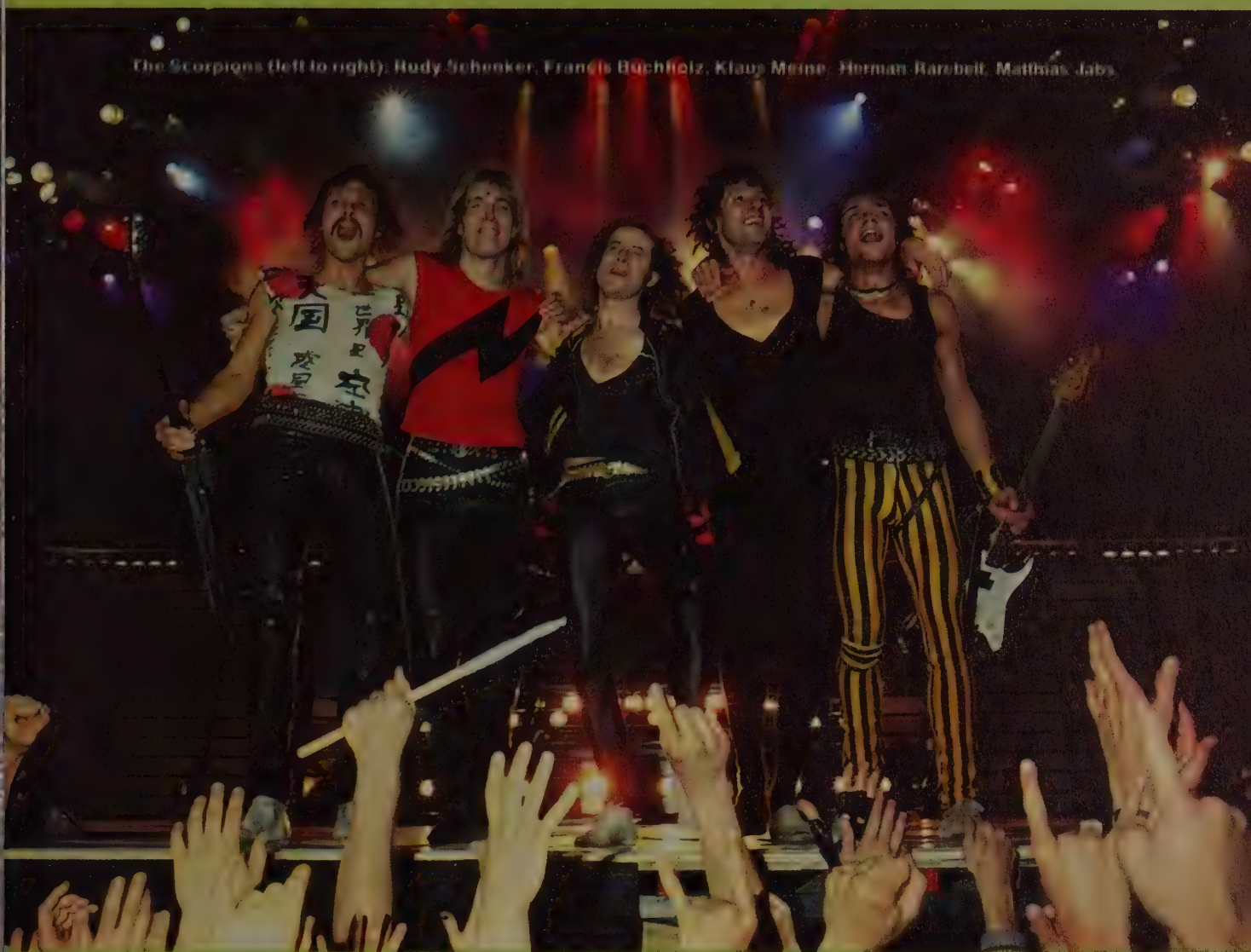
STUDIO EQUIPMENT
I tend to use just one amp and a cabinet, the Ibanez guitar but no effects.

NUMBER OF GUITARS OWNED
Three.

MOST MEMORABLE SOLO ON RECORD
Prodigal Son because it turned out exactly how I wanted it to.

OTHER GUITARISTS YOU ADMIRE
Michael Schenker, Pat Travers and Larry Carlton. □

The Scorpions (left to right): Rudy Schenker, Francis Buchholz, Klaus Meine, Herman Rarebell, Matthias Jabs



Mark Weiss

SCORPIONS

animal magnetism

Hit Parader Goes On Tour With The Teutonic Terrors.

by Andy Secher

Few bands have enjoyed the challenge of conquering America more than the Scorpions. For a group whose first record company laughed at their requests to tour the States only four years ago, the success of *Love At First Sting* and the sellout status of their Stateside tour has come as the sweetest kind of vindication.

What is it that makes this fun-loving group of Teutonic terrors so special? What unique qualities have rocketed them to the top of the rock world after over a decade of virtual obscurity? I recently set out to Houston, Texas, to join up with the band and find the answers.

KLAUS MEINE



8:30 a.m.: Sitting aboard a packed DC-10 at this ungodly (at least in rock and roll terms) hour, I think back over the Scorpions' history. Formed in 1972 by vocalist Klaus Meine, guitarist Rudolf Schenker and his kid brother Michael...Released first album, *Lonesome Crow*, in 1974...Michael split to join UFO...Replaced him with guitar whiz Ulrich Roth, with whom they recorded a series of extraordinary hard rock albums such as *In Trance* and *Fly To The Rainbow*, which despite their metallic charms, never even dented the American charts...After years of frustration, Roth quit the band prior to the recording of *Love Drive* in 1979, forcing the group to search for new lead guitarist...Michael Schenker was brought back in, but his unpredictable health forced the group to hire young Matthias Jabs as the group's new axe master...With Jabs aboard the Scorpions set out to win over America...Each successive album and tour prove more and more triumphant, with LPs like *Animal Magnetism* and last year's platinum *Blackout* solidifying the band's reputation as a premier hard rock attraction...1984 — the year the Scorpions make it big. *Love At First Sting* sails into the Top 10 on the album charts only a month after its release, and proceeds to sell over two million copies...No doubt about it, the band I'm about to meet has done it the hard way, but they've come out on top.

11:45 a.m.: After a long, boring flight, I step out into the Texas heat — a blistering 95 degrees. After a quick cab ride to the hotel, I emerge to find two block-long limousines waiting to take the band to local rock radio stations KLOL and KKBQ. I barely have time to drop my bags off before I'm sprinted into one of the limos with Klaus and Rudolf. As we sit in the back of the car, playing with the color TV and admiring the well-stocked bar, greetings are exchanged. "This is really exciting," Meine gushes as I explain *Hit Parader's* plans to put the Scorpions on the cover. "We've been waiting a long time for that kind of recognition."

12:15 p.m.: We arrive at our first stop: radio station 101 — KLOL. We're hustled into a small broadcast booth where an overly friendly female deejay begins interviewing Klaus and Rudy on the air. Her first penetrating question is, "Klaus, how do you pronounce your last name?" "Just remember it rhymes with money," shoots back Klaus as both he and Rudy break into fits of laughter.

This opening statement sets the tone for the rest of the conversation. After the interview, both musicians can't believe how misinformed the deejay was. "She actually asked me how I plan my guitar solos," Rudy states with amazement. "Doesn't she realize that I only play rhythm guitar?"

1:30 p.m.: On to the next station — KKBQ — where a balding deejay dressed in black polyester pants is clearly out of his element as he interviews the leather-clad Messrs. Meine and Schenker. "Which one of you is the singer?" he asks live, on the air. "Uh, I am," Klaus says sheepishly as he stretches his five-foot-six-inch frame to speak into the microphone set for Rudolf's six-foot height. "Hey guys, how was it playing at the US Festival with the Clash?" the deejay asks

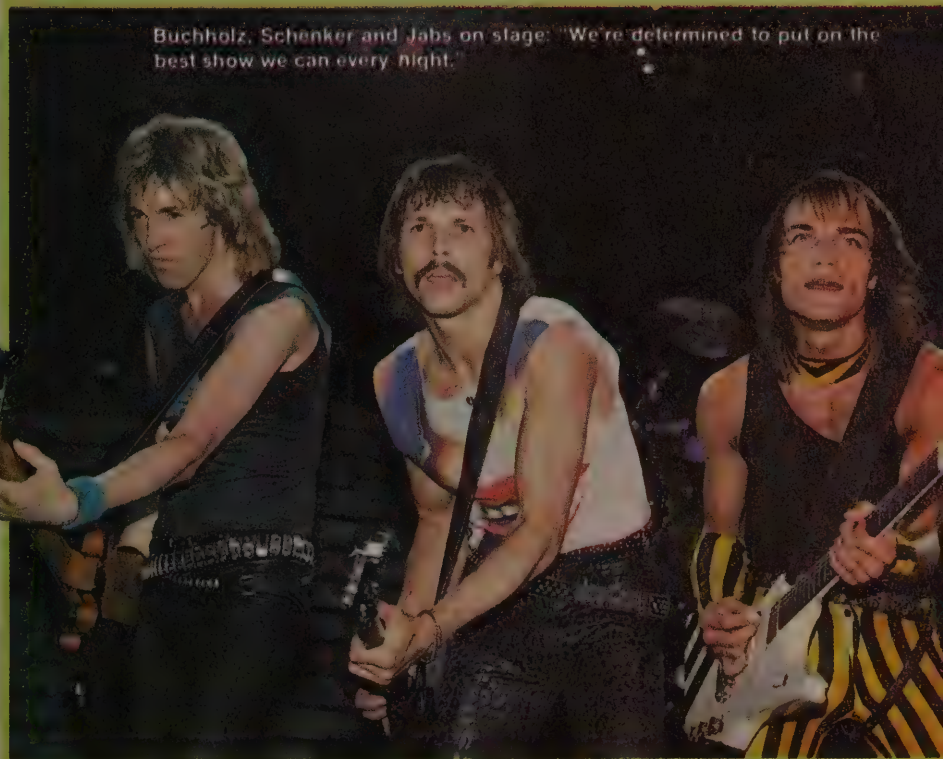
enthusiastically. "Unfortunately, the day we played wasn't the day the Clash played," Rudy explained. "Our day featured Van Halen, Judas Priest and Motley Crue." This stimulating repartee goes on for nearly 10 minutes before the deejay announces that the seventh caller into the station will win a free pair of tickets to the band's show that night. A girl named Susan is the lucky winner, and as she receives the good news from the Scorpions themselves Rudy invites her backstage after the show. "So I can personally rock you like a hurricane."

2:00 p.m.: As we leave the station, Klaus and Rudolf are besieged by autograph seekers who stick everything from a sweaty baseball cap to a female admirer's body in front of them to be signed. "It's been like this everywhere we've gone," Schenker says. "It doesn't matter if it's in the morning or late at night, people seem to find out where we are and they come by to say hello. I love it! In Europe, fans are often shy about coming up to talk, but that's never a problem in America."

4:30 p.m.: After two leisurely hours, during which the band members either catch up on their sleep or tour the hotel shops, the quintet once again assemble in the lobby in order to travel to the arena located only two blocks away. Of course, no one in a rock and roll band would ever dream of *walking* two whole blocks, especially when two slick black Cadillac limousines wait outside the hotel doors. I hop in back of one with Matthias, Klaus and Herman, all of whom seem to be on the verge of falling back asleep. "When you travel from cold weather to hot weather like this you can get a bit drowsy," Matthias explains. "We played in Colorado last week and there was a foot of snow, now we're playing in mid-summer heat."

4:40 p.m.: By the time the limos traverse the two-block distance, the band members have come out of their heat-induced stupor and seem genuinely excited about that evening's performance. "Texas has always been a very special place to us," Meine relates. "It's a real rock and roll State. You can have a Texas tour that lasts as long as an entire tour of Britain."

Jeffrey Mayer

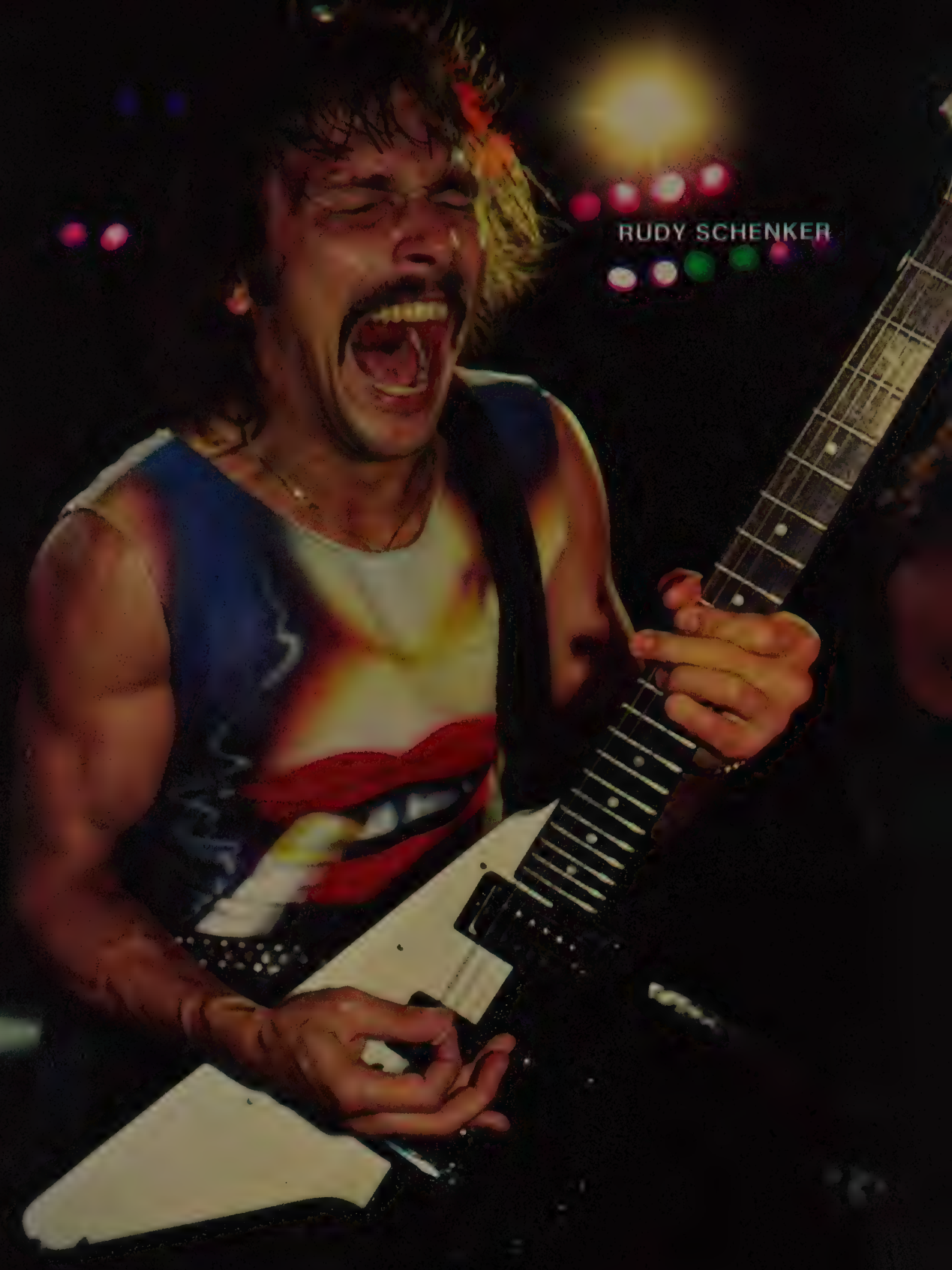


2:30 a.m.: We return to the hotel and the band enjoys a little relaxation before heading over to the Summit Arena for their soundcheck. As Meine, Schenker, drummer Herman Rarebell, bassist Francis Buchholz and guitarist Matthias Jabs stand around the hotel lobby discussing the promotional events of the day, the Denver Nuggets basketball team — in town to play the Houston Rockets — walk through the lobby. Forward Kee Ke Vandeweiigh, one of the NBA's leading scorers, recognizes the band and wanders by to say hello. Standing next to Klaus, the six-foot-eight-inch Vandeweiigh seems in danger of placing his elbow in the diminutive singer's ear.

5:15 p.m.: As we enter the arena, we are greeted by the sound of banging, clanking and pounding — the band's road crew are putting the finishing touches on the Scorpions' massive stage. "Sometimes they sound more tuneful than we do," Rarebell jokes as he slowly walks up the stage ramp towards his imposing drum kit. "We're traveling with three truckloads of stage gear: lights, moving drum risers, amps...everything. This is our first headlining tour of America, and we wanted to make sure we had everything we needed to put on a great show."

5:45 p.m.: A veritable living room's worth of furniture is crammed into a small dressing

RUDY SCHENKER



room in an attempt to make the atmosphere as "homey" as possible. "I don't know where the arena found this furniture," Meine says. "Some of it must be 100 years old." A lavish buffet with plates full of cold cuts and cheeses is in one corner of the room. The band seems uninterested in the food as their attention turns towards the three bottles of Chivas Regal that have been supplied. "This is much better than Jack Daniels," Schenker says as he pours himself a full glass. "It goes down much smoother."

6:15 p.m.: All three Chivas bottles are empty, and the food remains untouched. Satisfied by their liquid dinner, the band wanders onto the stage to complete their soundcheck. Matthias picks up his striped Gibson Firebird and tears out a series of steaming leads as the sound crew adjust the hall monitors. Meine dashes about the stage, making sure that all the footholds and steps he needs to get to the top of the multitiered stage are securely in place. Finally, after 10 minutes of doodling, the band gets down to work, tearing into a version of *Coming Home* that shakes the empty arena like the boosters of a rocket engine.

6:30 p.m.: Matthias, Rudy and Klaus stay on stage to work on their acoustic rendition of *Holiday*, while Francis and Herman return to the dressing room. An arena official asks the trio to finish soon so he can open the hall's doors to let the crowd in for the show. Meine, Jabs and Schenker finish the songs at double-speed, sounding more like the Chipmunks than one of the world's top heavy metal bands.

6:45 p.m.: An array of well-wishers, ranging from radio contest winners to lustful groupies, wander into the dressing room to mingle with the band. It's obvious that the group's minds are on the show, for while they're courteous and smiling, a noticeable edge of anticipation is etched on each of their faces. One very attractive young lady asks Rarebell for a drumstick, to which Herman replies, "Come back after the show and I'll let you play with my drumstick all night."

7:15 p.m.: The band begins changing into their stage gear. Matthias dons his trademark yellow-and-black-striped pants and arm bands, Klaus his black leather jacket and Rudy a Japanese print T-shirt. The group then departs to private tuning rooms to make sure their instruments are in working order. "I have nine Flying V's with me on the road and I use all of them every night," Schenker explains. "I actually have 18 of them at home, but there's no reason to bring them all with me. That would just give me more work to do before the show."

7:30 p.m.: The evening's opening act, Jon Butcher Axis, take the stage and receive a mixed response. Butcher's Hendrix-styled guitar work soon wins the crowd over, however, and the group is awarded an encore. "We've been touring with Butcher for a couple of weeks," Meine relates as he relaxes backstage. "His playing reminds me a little of Uli Roth — they've both been influenced by Hendrix a great deal."

8:45 p.m.: After a 45-minute intermission, during which time a couple of fist fights break out among the overly-inebriated crowd, the house

lights go out and the sound of a spaceship landing fills the arena. Harsh white lights radiate from under the group's drum riser, silhouetting the band. They pause for a second, letting the crowd's cheers grow louder, before roaring into *Coming Home*. In contrast to the almost-laconic version of the song performed at their soundcheck, the number bristles with a metallic energy that has the audience on its feet from the first note. For the next 90 minutes the group plays selections from their last four albums, ranging from *Loving You On Sunday Morning* to their recent hit single *Rock You Like A Hurricane*. With Schenker and Jabs hitting a variety of picturesque poses, and Buchholz and Meine running back and forth like demented sprinters, the Scorps present an onstage spectacular that is a feast for both the eyes and ears.

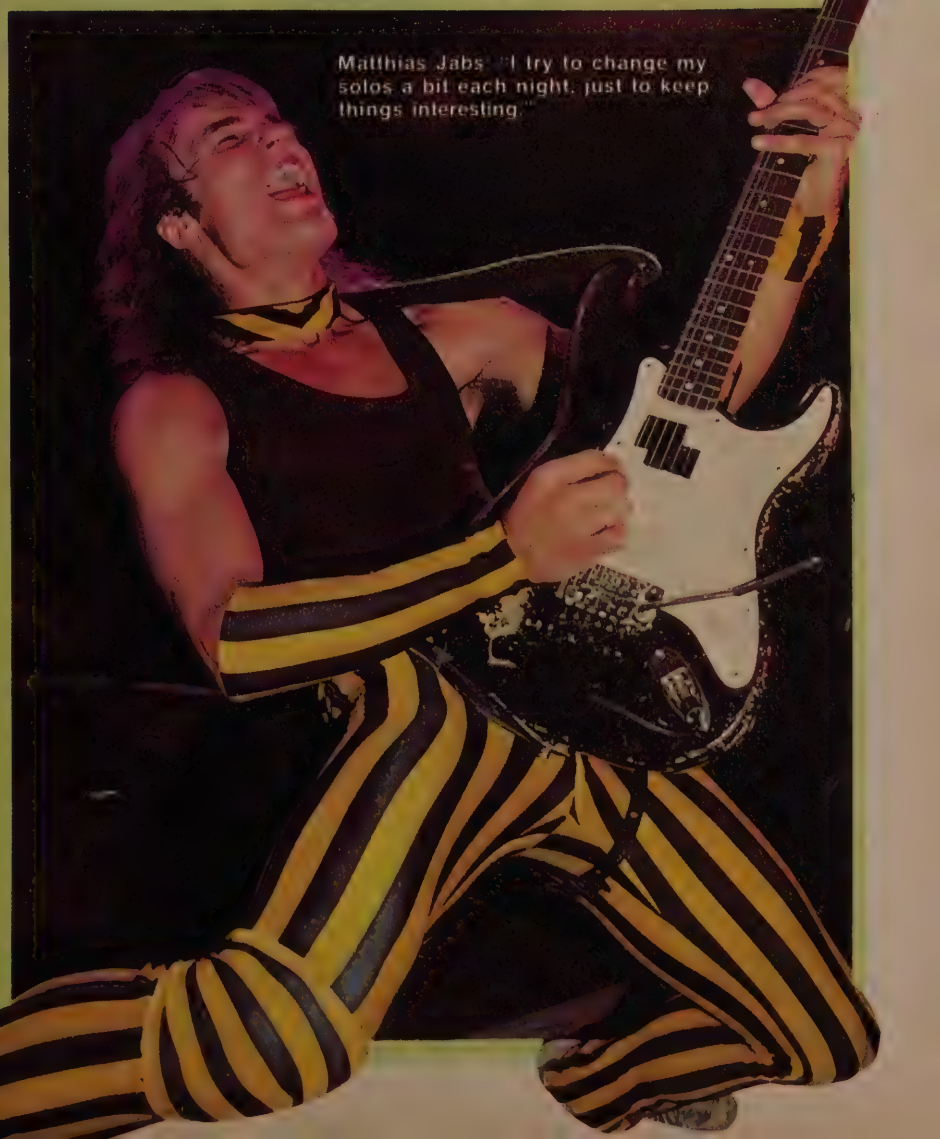
10:15 p.m.: Following their double-encore performance, the band retreat to a private lounge, where they mingle with various fans, record company executives and radio station representatives. While Jabs and Schenker, (whose wives have accompanied them on the road) happily entertain the fans, Rarebell sets his sights on two young lovelies dressed in leopard-print outfits. Viewing Rarebell in action, Meine only shakes his head and smiles. "That Herman," he says.

"He'd better take care of himself."

11:30 p.m.: As the crowd begins to thin out backstage, the band prepare to leave the arena. Rarebell is already long gone, having returned to the hotel with his evening's conquests. "I'm ready for some sleep," Klaus says with a yawn. "Everyone thinks that rock and rollers stay up all night partying. Well, that's okay some of the time, but the truth is that unless you take care of yourself, you'll never survive a tour like ours. We've waited too long and worked too hard to throw away this opportunity. For us putting on the best rock and roll party we can in the arena every night is our only priority."

On the plane back to New York the next day, I thought back to my initial question: What makes the Scorps so special? After spending time with them the answer was easy; these five metal masters have used their years of experience to learn a very important lesson. As Klaus told me after the show, "Rock and roll is the most important thing in the world to us. Getting on stage and playing in front of people who are going crazy is the best feeling in the world. We really don't care about the money, and we don't care about the stardom — all we really care about is the music." □

Jeffrey Mayer



Jodi Summers

Each month *Hit Parade* journeys back in time with a rock & roll celebrity. This month's time traveler is Waysted's founder/bassist Pete Way.

Tell people your business is rock and roll, and immediately they think you live a charmed life of sex, drugs and party, party, party. Few people can see past the rock and roll image — to what more than a decade of living the life might be like. For Waysted's founder/bassist Pete Way, the excesses of this frivolous lifestyle were once more important than his music.

"Towards the end of UFO, there was no real excitement in playing," recalls Way. "I was trying to enjoy it, but didn't find the atmosphere to be creative. It was more important to score a gram of coke than it was to put on a good show."

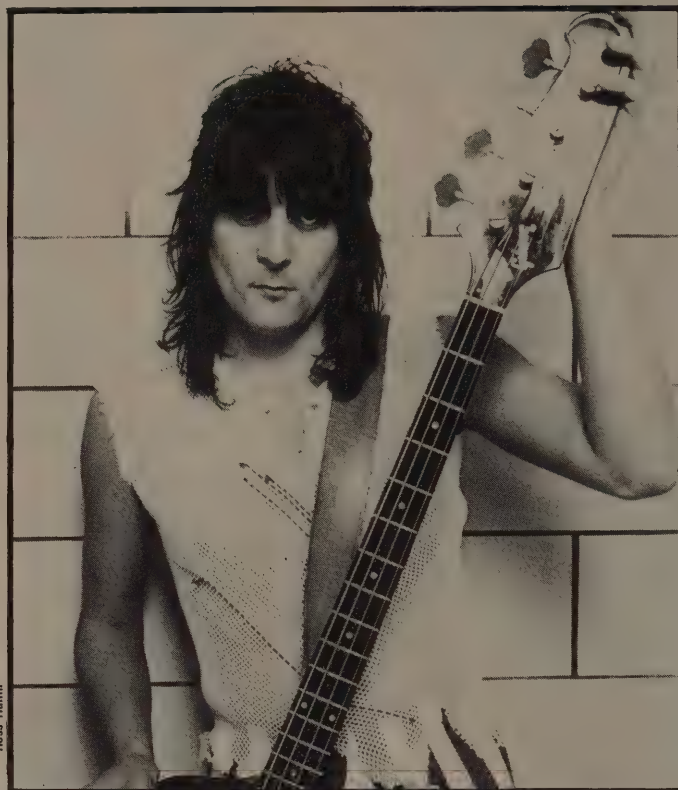
Craziness has always been an integral part of Way's life. Born and raised in the working class London suburb of Enfield, Way developed a passion for music at an early age. He picked up the guitar at 12 and quickly realized, "The only thing I really wanted to do was play."

Way would sit alone in his room for hours on end and strum along to records by the Who and the Small Faces. As he recalled, it was a great way to pick up basic technique. But it was Led Zeppelin, more than any other group, that got Way into playing bass. That band's hard rocking approach helped him define his style. "One of the people that truly influenced me was John Paul Jones," Pete states. "He used to play powerfully and loud, but very simply."

While still in high school, Way moved into a house with singer Phil Mogg and guitarist Mick Bolton. They supported themselves with odd jobs, but their passion remained rock and roll. The trio even set up a special music room in their home so friends could come over and jam at any hour.

Those primitive music room bangings were the early stages of UFO. It was 1971, and Pete was 19 when the band recorded their first album, **UFO 1**. The disc went virtually unnoticed in their native England, but oddly, it became a hit in France, Germany and

PETE WAY



Ross Halpin

Pete Way: "At the end of UFO, it was more important to score a gram of coke than it was to put on a good show."

Japan. (The album was never released in the U.S.) Along with this rock and roll success came the pressures of touring and deadlines — which inevitably led to drugs.

As Way reveals, "We started taking pills to play, but it was still secondary to our music. We were always on the road, and unfortunately it became very important to us. We tried to do as much as we could as fast as possible."

UFO went on to release a series of exciting albums; such as **Force It**, **Lights Out** and **Strangers In The Night**, which allowed them to gain moderate success in the U.K. and a steady following in the States. The drugs stayed with them all they way. Way even considers it a primary reason for UFO's 1982 demise.

"When you get in the studio, you have to start working," he expounds. "People would come in very relaxed — that's when the disinterest in the music started. I became bored by the whole thing and realized we were selling the kids short. We built up our reputation and then we shot it back down again. We have nobody to blame but ourselves."

UFO was touring Europe, opening for Ozzy Osbourne just prior to their breakup. When they split, Way joined Ozzy's band, replacing Rudy Sarzo, who had departed to join Quiet Riot. It was also a good excuse for easing up on his drug intake, which was reaching dangerous levels.

The experience with Ozzy was good all around," Way comments. "To me, it was playing some of my favorite songs. It was different doing it from someone else's angle, I was just the bass player in the band. In UFO I was one of the personalities."

Around this time, Way was also talking with Fast Eddie Clarke about forming a band. This was the harbinger of Fastway. (Get it?) But, for reasons that still remain unclear, he decided not to consummate the project.

"I'd started writing material with Eddie and putting the band together. But I just couldn't go through with it — it was a mental strain. It's funny, after many years of constant touring, you suddenly find that your brain needs a rest."

After a six-month convalescence and a thorough drug cleanup, Way decided to start all over again. The result is Waysted — a hard rocking band whose simple, direct approach is in sharp contrast to the melodic metal sound of UFO.

"I wanted to make it high energy — like I wanted UFO to go. It's nice to be able to believe in the music you're playing again."

In addition to his enthusiasm, Way has also regained his health. "I still drink a bit," he reveals, "but I've stopped doing the hard stuff."

These days, Pete Way's major high is just playing rock and roll. □

Celebrity rate a record

by Charley Crespo

Noddy Holder and Dave Hill of Slade say they listen to music all the time. Holder professed to listen to "all sorts of music," and while not being particularly fond of any one style, he named Stevie Wonder and Bob Seger among his favorites. He said as far as new groups go, he enjoys Eurythmics and the Police. Hill said he likes Van Halen, Lionel Richie, the Thompson Twins, Howard Jones and lots of classical music. Noddy responded by making a face and adding that he is not at all partial to the classics. We presented them with a batch of recently released 45s and asked for their impressions.

Time After Time, **Cyndi Lauper**

Dave Hill: Next record.

Noddy Holder: We're supposed to talk about it. DH: We're supposed to talk about it, yeah. Well, it's a good production. I don't like it as much as her first single, which was excellent. I think of her as more of a fun singer. She reminds me of an English punk girl, heavily made up.

NH: *Girls Just Want To Have Fun* was a classic single, and it'll last forever. This song is nice and laid back. Her next single should be uptempo.

Beast Of Burden, **Bette Midler**

NH: Sounds like Cyndi Lauper. If I didn't already know, I'd say it was Cyndi Lauper's new record. DH: I've been a fan of Bette Midler for 10 or 12 years now. She played her role in *The Rose* great, but Bette does sound like Cyndi Lauper, or Cyndi Lauper sounds like Bette. The guitar is Keith Richards influenced. I don't know if it's a hit.

NH: It's very Stones sounding. It could be a hit. She's a great artist, so she doesn't even need a hit to go on forever.

Think Too Much, **Paul Simon**

NH: I'm a big fan, but I'm not mad about the song. I love him anyway, and I have every album he's ever done. This sounds a bit dated to me.

DH: Reminds me of his style back during *Me And Julio Down By The Schoolyard*. The sound is good. He always turns in a professional job.

Heart of Rock & Roll, **Huey Lewis & The News**

NH: That's a cracker, that's a good one. I love it. A smasheroo. Simple down-the-line rock and roll. Good musicianship, good lyrics, good production, good everything. I'm going to pinch it. Can I have it?

DH: I don't love it, I just like it. To me, it's like

Dave Edmunds. It doesn't do a lot for me. I can see the fun aspect because it's not trying to be a clever record, and I mean that in a good way.

Do You Love Me, **Andy Fraser**

NH: Well, he's doing a different version of the song. I quite like it. The idea is good, but I don't think it's going to be a hit. He was one of my favorite bass players when he was in Free.

DH: It's an old song, and I still remember the old version, which had more "chomp." I've got that old version in my head. He adds technology to make it sound modern. I don't dislike it. Best of luck to him.

NH: I think if you're going to do an old song, you should either do it exactly like the original or get as far away from it as you can, and he's taken it far away. Should we listen to Paul Rodgers next?

Morning After The Night Before, **Paul Rodgers**

DH: I think he's a great singer. That's not a great song. It doesn't have the guts, I don't get a tingle up my spine. There is something stiff about it.

NH: I'm not mad about the song or the producer. He's a killer singer, and always was while he was in Free. I believe he played everything himself on this.

Returning From A Journey, **Specimen**

NH: I've never heard of them, but I wanted to

hear this because it was produced by the same guy who produced one of our singles.

DH: I like the acoustic guitar in the beginning. I've only heard it once but...

NH: But you don't want to hear it again. It's horrible. The production is good; he made the best of a bad song. I wouldn't want to comment on the singer's voice. I don't like it.

Don't Answer Me, **Alan Parsons Project**

NH: This is The Ronettes, *Be My Baby*. Same chords and everything. What gets me is that it's bland. In this kind of music you can't tell one artist from another, they're all indistinct. There's nothing offensive. Perfectly played, perfectly sung, perfectly produced. It's too perfect for words. Dave likes this type of stuff.

DH: I've heard this song before and I like it. It's slightly old-fashioned, but I think he's trying to get a hit. His first album was fantastic. He's classically minded as well, and I like that.

So Tired, **Ozzy Osbourne**

DH: Jeff Lynne? ELO?

NH: Don't say that, he'll kill you. I think it's a great record. It's not Ozzy at all. He's very underrated for his ability to sing songs like this. It doesn't fit into his stage show, but it's as good as anything he's ever done.

DH: I do like that, and it has nothing to do with the fact that we know him and that we have the same manager. □



Slade's Dave Hill (left) and Noddy Holder: "That song doesn't have the guts. I don't get a tingle up my spine."

Black Sabbath



ashes to ashes

Tony Iommi: "Sabbath is bigger than the people involved — it seems to have a will of its own."

Can Sabbath Once Again Regroup And Continue On?

by Rick Evans

Like the proverbial Phoenix, Black Sabbath keeps rising from the ashes of disaster. The band's tradition of internal upheaval has become almost as legendary as their thunderous sound and fondness for Satanic lyrics. First came their notorious blow-out with Ozzy Osbourne, then their nasty breakup with Ronnie James Dio, and most recently their surprise parting with vocalist Ian Gillan. As guitarist Tony Iommi stated, "This is becoming something of a joke, isn't it?"

Despite Iommi's jocular attitude, the tall, mustachioed guitarist stressed that he and bassist Terry "Geezer" Butler remain as committed as ever to Sabbath's special brand of metal mayhem. While the defection of Gillan and drummer Bev Bevan have forced the remaining two Sabbath members to once again reassess their position in the rock world, Iommi insisted that the best days for Sabbath still lie ahead.

"We've gotten some fresh blood in the band that's all," Tony explained very matter-of-factly as he relaxed in his rented Los Angeles home. "Both Terry and I have come to realize that Sabbath is bigger than the people involved, it's a living, breathing entity that seems to have a will of its own. We have no desire to stop it from growing. A few years back, when Dio left, we honestly considered putting Sabbath on hold and trying some different projects. But there was such an outcry from both fans and other musicians that we knew Sabbath could never die — it's a band that will go on forever."

The reasons for the departure of Gillan and Bevan still remains unclear. Less than a year ago, the shocking announcement that former Deep Purple frontman Gillan was about to join the Sabbath ranks caused many within the rock community to predict that the venture was doomed to failure. "I can't see it lasting very long," Ozzy Osbourne said. "I know both Geezer and Tony very well, and Ian's a mate from my neighborhood back home. I wish him the best of luck, but

I wouldn't want to bet on his chances of getting along with them."

According to sources close to the band, part of Ian's problem stemmed from his desire to continue his solo career — something that had made him rich and famous in Europe before joining Sabbath. When Iommi and Butler balked at the idea of their new lead singer also making solo records, a split was inevitable. Of course, Ian's desire to join the reformed Deep Purple, also played a major part in his departure from Sabbath.

"I love making my own albums and I wanted to work with Purple again," Gillan stated. "When I first joined the band I made my solo intentions very clear to the rest of the group. They didn't seem to mind at all. Then they began giving me a bit of heat, basically because there was a feeling that I was going to save my best songs for my own projects. That's rubbish. The truth of the matter is that one side of my musical personality is geared toward making Ian Gillan music. I have no desire to suppress that side of myself."

A more intriguing story concerning the Sabbath breakup revolves around reports that Gillan was alarmed by Iommi's fascination with black magic and the occult. Rumors of the guitarist's strange interests have circulated for years, but Tony scoffs at the notion that his predilections have had any bearing on Sabbath's recent bad luck.

"People have always commented on our supposed demonic overtones," he said with a broad smile. "It has to do with the fact that they have nothing more exciting to talk about. We haven't been successful for 15 years because of some magic spell we've cast on people; it's because of our musical talents. Anyone who can't believe that is foolish. We're running into religious protestors wherever we play these days, and I find that rather amusing. We've probably made more kids aware of religion — one way or another — than almost any other rock and roll band.

"I want to clarify any reports that I deal with the occult," he added. "Of course I do research in the subject because of our lyrical content. But just because somebody reads about a particular topic doesn't mean they believe in it. If someone reads **The Rise And Fall Of The Third Reich** it surely doesn't mean that they're a Nazi."

Unlike the situation the band found itself in following the departure of Dio in 1982, Iommi and Butler were in no particular hurry to fill the void left by Gillan and Bevan. The pair placed announcements in the press stating that anyone interested in being considered for Sab membership should mail a tape to the band. Reportedly over 300 cassettes were received at the Sabs' West Coast offices — and Tony and Geezer listened to every one.

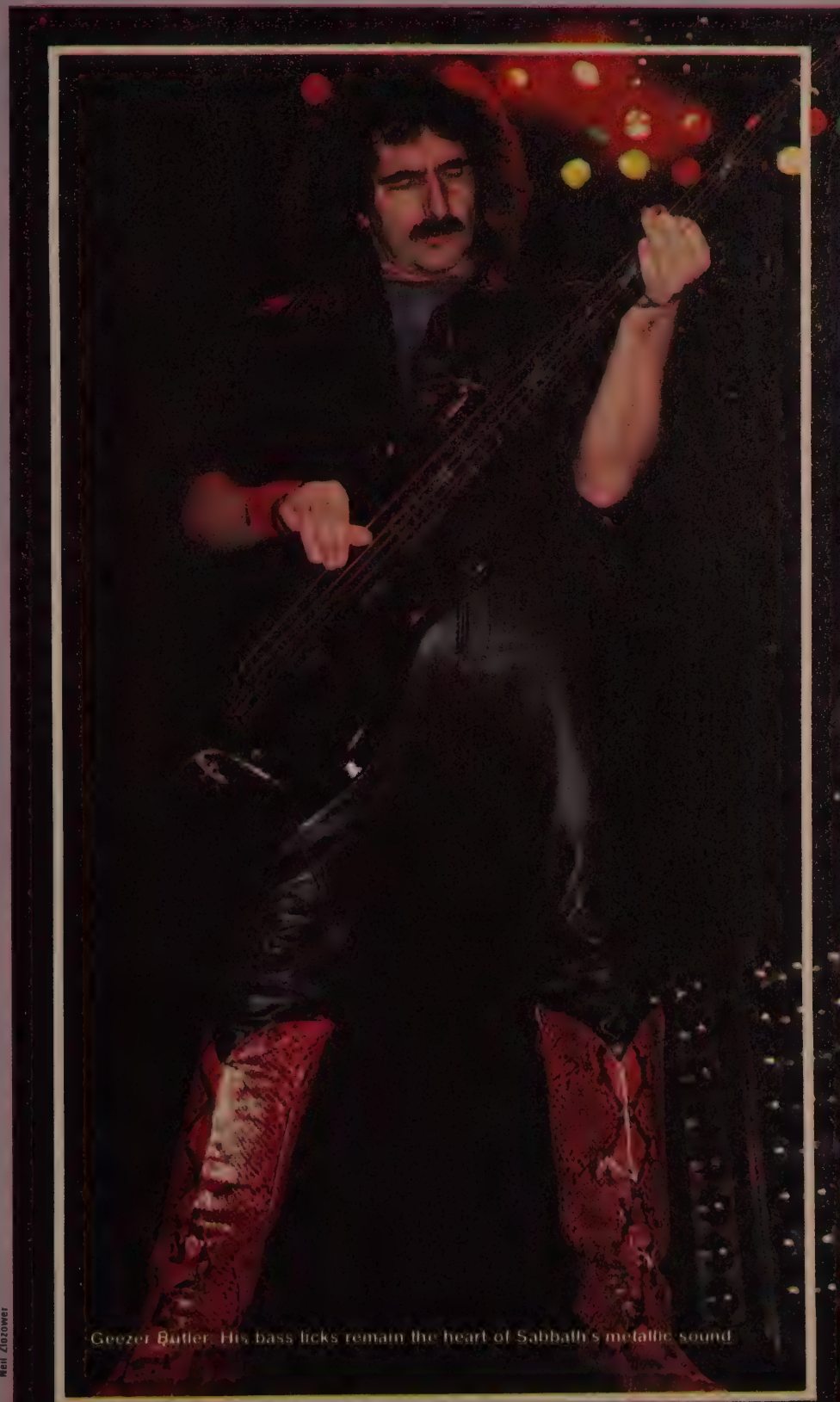
"We're very excited about the band right now," Iommi said. "We have new people in the group who have no other interests than making Black Sabbath the best band in the world. Before we were always dealing with people who seemed to have their own career on their minds more than the band's best interests. That's not true now. The new members are incredibly talented, and they're willing to do anything to help the group — that's a refreshing change of attitude, I can assure you.

"The new members have made Terry and I feel young again," Tony added. "They're experiencing many things for the first time, and that has made us appreciate what we've come to take for granted. We may have become a bit jaded over the years, and that's something you can't afford to be. There are too many young hungry bands out there waiting to pounce on you. Black Sabbath

should have learned that lesson many years ago when we toured with Van Halen as our opening act — they destroyed us every night on stage. Terry and I swore that we'd never be complacent again, and every time we feel complacency setting in, we're not scared to make some changes."

Now that their lineup is again complete, Sabbath has returned to the recording studio to make their next

album — a record that Iommi promises will be the best Sabbath album yet. "We all feel rejuvenated," he said. "There's an incredible intensity in the studio. We're making the loudest, most powerful music in our history, and that's saying a lot. I've said it once, and I'll say it again: the glory days for Black Sabbath lie ahead, not behind." □



Neil Zlozower

Geezer Butler. His bass licks remain the heart of Sabbath's metallic sound

THE ROBERT PLANT STORY

(part one)

the early days

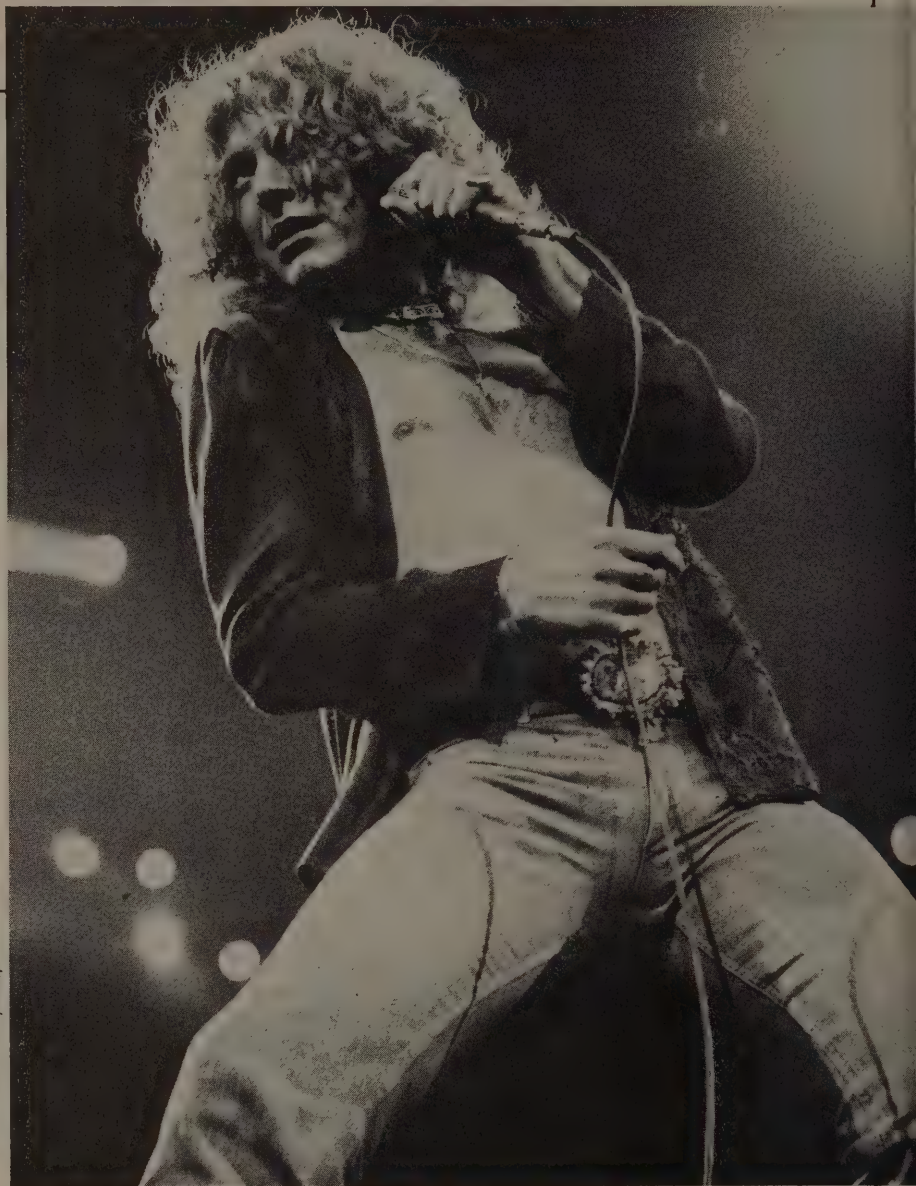
A Look Back At The Legendary Vocalist's Led Zeppelin Era.

by Steve Gett

Although Robert Plant recently celebrated his 36th birthday, the former Led Zeppelin singer seems to have very few worries about aging and is evidently still addicted to making music. "It's no good chasing eternal youth," he maintains, "but if you're happy in what you do, then you don't even think about getting older. I still love music — I've had a good run and I haven't finished running yet. I haven't got down to a jog and I don't feel that age has affected my singing or anything."

Anyone who witnessed Plant on his North American tour last fall will undoubtedly attest that he still has a great deal to offer. Playing his first concerts as a solo artist, he had little difficulty packing major concert venues from coast to coast. Despite the fact that he refused to perform any Zeppelin songs and concentrated solely on material from his **Pictures At Eleven** and **The Principle Of Moments** albums, Robert proved that he certainly hasn't lost any of his charisma.

Upon completion of the U.S. dates, Plant embarked on a soldout British tour, which was highlighted



Janet Macoska/Kaliediscscope

Plant in the Zeppelin days: "As you go along, you have little milestones and *Stairway To Heaven* was one of them."

by a show at London's Hammersmith Odeon, where fans were treated to an impromptu jam from Zep guitarist Jimmy Page. After taking a short break over Christmas, the singer returned to the road in early 1984 and traveled to Australia and the Far East.

In recent months though, he has maintained an extremely low profile and his activities have been shrouded in secrecy. Even though he's purportedly working on a new record, at press time Plant's record company was unable to confirm whether the LP would surface before the end of the year. Sources reveal that the album will probably include recordings that Robert

made at the legendary Sun Studios in Memphis during the American tour, and that it may also feature one or two compositions from the Eurythmics, since he requested they write him some songs. Whatever the outcome, one can be sure that Plant's high standards will be maintained and that he'll eventually reemerge with top-quality product.

Unquestionably one of the finest vocalists in the business, Robert Plant made his mark singing for Led Zeppelin during the band's illustrious 12-year career. However, his musical history actually dates back a good deal further. Born on August 20, 1948, in Bromwich, England, Plant learned to play

washboards and harmonica during his childhood, and as a teenager developed a keen interest in blues artists like Sonny Boy Williamson, Muddy Waters and Howlin' Wolf.

When he left school, his parents persuaded him to train as an accountant, but that only lasted for three weeks. Asked why he quit the collar-and-tie job, he retorts: "Well, what would you do if you were doing that? You'd run as fast as you could! By that time I'd really gotten the bit in my teeth and all I wanted to do was sing."

Consequently, he spent the next few years playing in such Birmingham bands as Andy Long & The Original Jurymen, the Delta Blues Band, the New Memphis Bluesbreakers and the Crawling King Snakes. In 1966, he cut his first record, *You Better Run*, with the group Listen, and the following year released two singles, titled *Long Time Coming* and *Our Song*.

Eventually, Robert formed the Band Of Joy, which underwent various lineup changes and at one point featured drummer John "Bonzo" Bonham. When this group folded, Plant joined an outfit called Hobbstweedle. It was during his stint with them that he was approached by guitarist Jimmy Page, who was seeking members for his New Yardbirds. Page had already enlisted top session player John Paul Jones, and after Robert had landed his position, he persuaded them to recruit Bonzo on drums.

The four musicians began rehearsing at Page's house on the river Thames and soon entered London's Olympic studios to make an album. Although they played a number of concerts as the New Yardbirds, including a 10-date Scandinavian tour, within a month they had adopted the name Led Zeppelin.

By the end of the year, they were performing in America and in January 1969 the debut **Led Zeppelin** album was released. An extremely heavy blues package, it featured such dynamic songs as *I Can't Quit You Baby*, *Dazed And Confused* and the electric *Communication Breakdown*.

Robert admits he was very proud of the record and reflects, "I was very hungry, not to impress but to get my personal point across, which I'd been trying to do in the Band Of Joy for ages without any particular success. That was very frustrating. Suddenly there was a chemistry that allowed everybody to express themselves and it was very vital."

Led Zeppelin achieved instant success on both sides of the Atlantic and when their second LP

came out in October 1969, it stormed into the American charts and subsequently held the number one slot for seven weeks.

"I was flabbergasted," claims Plant, who was only 21 at the time. "It never ceased to amaze me what was happening. It took me a long time to take it in my stride."

With continued touring, the band was working at a hectic pace, but the members were clearly enjoying themselves. According to the singer: "If I look back at the gigs we were doing then, there wasn't that seriousness that developed later on. If there was a conscientious mood about everybody, it's evident in the fact that we were working very hard and playing really well together."

By April 1970, Zeppelin had already completed their fifth Stateside tour and upon their return to Britain, Robert and Jimmy took a well-earned rest at Bron-Y-Aur, a tiny cottage in Wales, where they

band continued to tour extensively over the next few months and a year later their masterful fourth album was issued. Featuring the classic *Stairway To Heaven*, it surely rates as an essential part of any hard rock fan's collection.

"As you go along, you have little milestones — that was one of them," assesses Plant. "It was a great achievement to write a song that, constructionally and musically, had so many changes of mood. It has great symmetry and balance as a composition."

In just three years, Led Zeppelin had managed to establish themselves as one of the world's greatest rock groups. Throughout the rest of the '70s, they maintained their high-ranking status with fine albums like **Houses Of The Holy**, **Physical Graffiti** and **In Through The Out Door**. Although their live appearances were to become more sporadic, they were always an outstanding concert attraction.

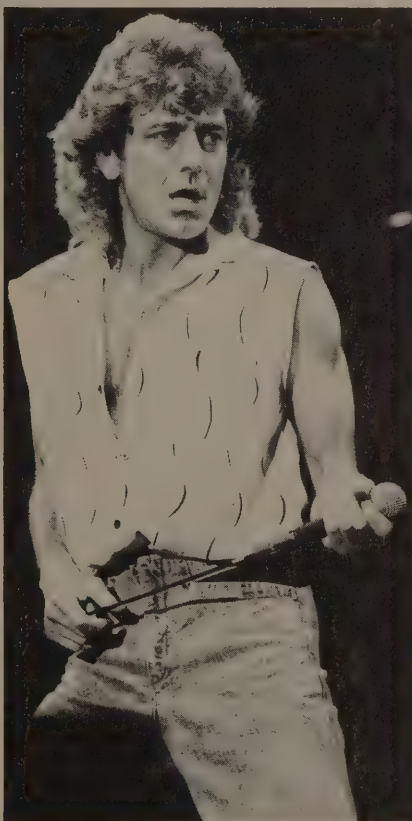
However, there were also some tough times, and Robert suffered a good deal. In 1976, he and his wife were involved in a car crash in Greece, which forced him to spend several months in a wheelchair. The following year, during Zeppelin's marathon 1977 American tour, Plant's five-year-old son, Karac, contracted a mysterious stomach malady and died within a matter of days.

Not surprisingly, there was a protracted gap before Plant was motivated to work again and he recalls, "I just didn't know whether I'd had enough or not. As time now has told everybody, I hadn't — I just needed a break."

Zeppelin eventually resurfaced in August 1979, when they played two major outdoor shows at England's Knebworth Park to coincide with the release of their **In Through The Out Door** album. In the summer of 1980, they toured Europe and were all set to play American dates in the fall, but on September 25th John Bonham died after a massive drinking spree.

Robert was devastated by the death of his close friend, and, like the rest of the band, he entered a lengthy period of hibernation. There was endless speculation as to whether they would work again as a unit. After months of silence, an official statement was issued in December 1980. It stated: "We wish it to be known that the loss of our dear friend and the deep respect we have for his family, together with the sense of undivided harmony felt by ourselves and our manager, have led us to decide that we could no longer continue as we were." □

Next month: From the ashes of Zeppelin to success as a solo star.



Chris Walter/Photofeatures

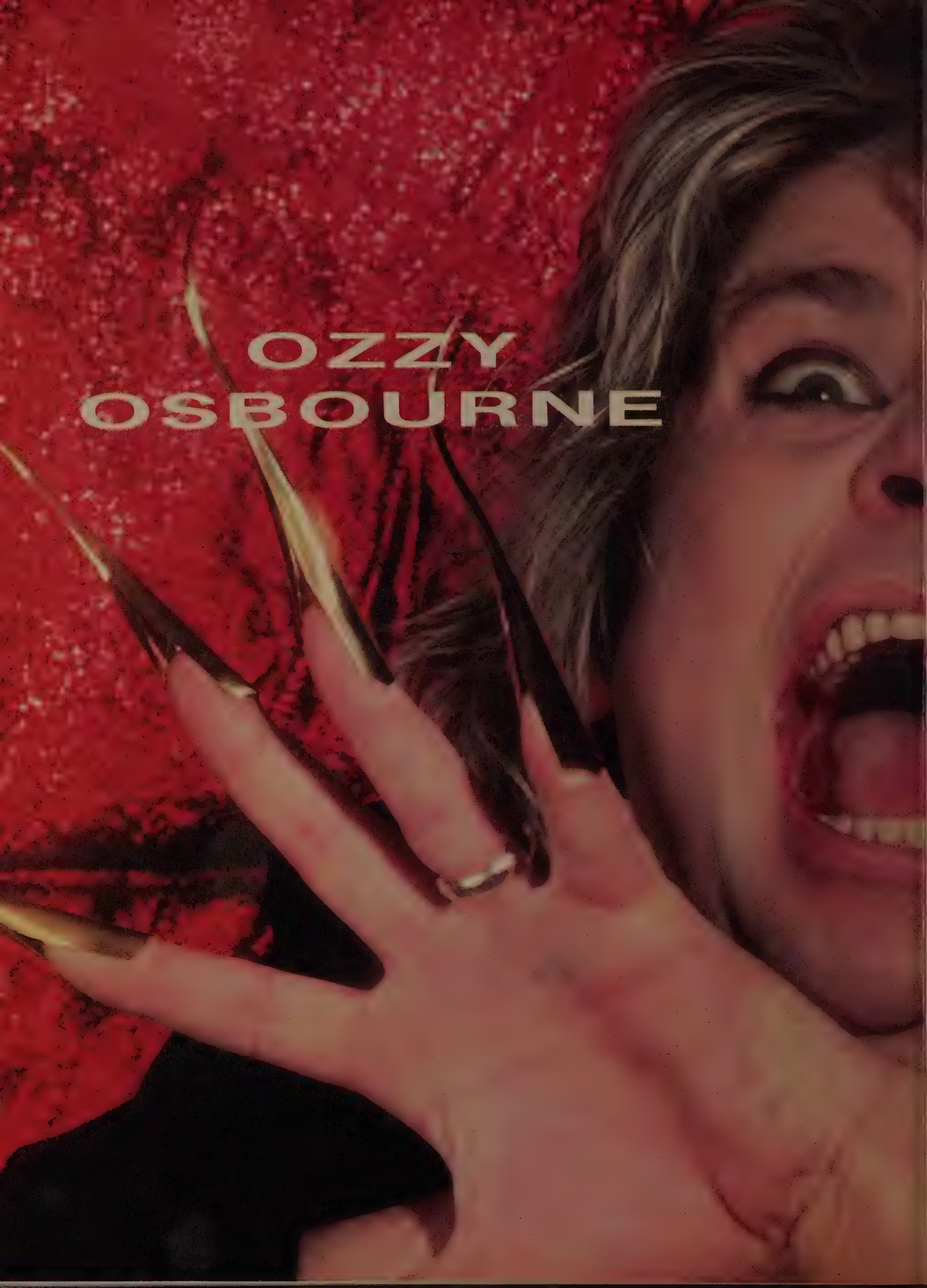
Plant today: "I don't feel that age has affected my singing at all."

wrote material for the third album. Was it an opportunity for returning to normalcy?

"I don't know about that," answers Robert. "In fact I don't think the chances of that were ever too good!"

Led Zeppelin III came out in October 1970, and with its strong acoustic element, Robert believes it saw him singing — rather than screaming — for the first time. The

**OZZY
OSBOURNE**







america's metal machine

Y&T (left to right): Phil Kennemore, Dave Meniketti, Joey Alves, Leonard Haze.

Bay Area Blasters Seek To Prove Rock And Roll's Gonna Save The World.

by Andy Secher

Dave Meniketti is frustrated, and he isn't ashamed to show it. "Damn, I see all these bands that started out long after we did making it to the top of the charts — groups like Motley Crue and Def Leppard, — and I say to myself, 'Hey, what's going on. Why can't that be us up there?'"

With the release of Y&T's latest album, **Rock And Roll's Gonna Save The World**, Meniketti's dream may be one step closer to reality. After nearly a decade of struggling with little or no recognition, this San Francisco — based quartet began to blossom last year with their widely praised metal opus, **Mean Streak**. Now, with their latest disc adding new impetus to the band's drive for success, it seems that nothing is about to derail Y&T's ambition of making it to the top.

"I'm not ashamed to admit that we wrote songs from a very commercial perspective," Dave stated. "I think the only thing we've been missing has been a hit single, and I just know we've got one this time. That's something you can feel in your bones — if there isn't a hit on this album I don't know what I'll do. I have too much faith in the good taste of the rock masses

to even consider that there isn't a big song on this record."

On such cuts as *Lipstick And Leather*, *Hot And Heavy* and *Life, Life Life*, it's apparent that Y&T are attempting to garner that elusive hit single while sacrificing none of their bone-crunching rock and roll power. Meniketti, drummer Leonard Haze, guitarist Joey Alves and bassist Phil Kennemore have accomplished this difficult task by, as Dave explained, "turning all our attention towards one thing — being the best rock and roll band on Earth."

One of the key reasons that Y&T have such a positive attitude regarding their latest album is the fact that legendary metal producer Tom Allom (best known for his work with Judas Priest) was knob-twisting for **Rock And Roll's Gonna Save The World**. Allom's insight, experience and rock and roll know-how proved to be an invaluable help to the band.

"Tom's just incredible," Meniketti said. "We wanted to find the best producer for our kind of music and after looking over about a dozen candidates, Tom was our man. He was right up our alley — he understood where we were coming from, and we knew exactly where he was coming from. We developed an instant rapport,

and that's something that just doesn't happen often. He's worked with the best, and when he told us that we had some great songs it was an incredible compliment. Just having someone like Tom on our side makes us stronger than we've ever been before."

While Meniketti's unbridled enthusiasm might lead one to believe that he's perfectly content with Y&T's progress, he knows that there is one more major challenge that still faces the group — a national tour. With the band's strong West Coast base to build upon, Y&T realize that they must attract a national following if they hope to reach the rock and roll big leagues.

"We've got to get to places like New York," he said. "We've got the following back home and in places like Texas, but that's not enough. We've been around for eight years now, and this is when we've got to make our big move. Our kind of music's happening right now, and we feel that we shouldn't have to take a back seat. We know our album's a killer, and that we can play on stage with anyone. All we want to do is be able to get on a tour package that lets us get to parts of the country that we haven't played before. We know once people get to see Y&T they'll be hooked for life." □

ROCK GODDESS

turn
it
loud



Rock Goddess (left to right): Dee O'Malley, Jody Turner, Julie Turner.

by Ron Hunt

Female heavy metal bands have always been viewed with cynicism by most rock and roll fans. From the days of fabricated groups like the Runaways to the more recent efforts of Girlschool, hard rock bands comprised of women have often seemed to be little more than watered-down caricatures of their male counterparts. Rock Goddess is out to change that stereotype.

"We're proud to be women, but that fact is totally irrelevant to our music," the band's guitarist/vocalist Jody Turner explained.

"We're a rock and roll band first and foremost; we don't go around billing ourselves as a female rock and roll group — that would be totally ludicrous. Either you have what it takes to be successful as a band, or you don't. Your sex doesn't matter."

Nonetheless, neither Jody, her drumming

sister Julie nor bassist Dee O'Malley can deny that being female has brought the band more than the average amount of press coverage since they formed in 1982. The roots of Rock Goddess go back much earlier than that, however, to when Jody and Julie's father John, who now manages the band, began pushing his daughters to explore their musical talents.

"Our father was a great help to us," Jody

said. "He has a wonderful head for business, which allowed us to concentrate totally on making music. He's our biggest fan, which is a wonderful situation when you consider the possibility of your parents hating you being in a rock and roll band. Having his support has made everything so much easier. He always helped us with our instruments — he was a professional musician himself — and over the years as we got better, he got us to believe that we could play as well as anybody."

At the start of their professional career the Turner sisters recruited old friend Tracy Lamb to be the band's bassist. The trio were soon in the recording studio laying down tracks for their first British LP, simply titled **Rock Goddess**. With such strong tracks as *Heavy Metal Rock 'n' Roll* and *Satisfied, Then Crucified*, that debut disc sailed to the top of the English hard rock charts, prompting the band to consider their first tour. One problem stood in the way, however; Julie was only 14 at the time, and her father made sure that her school commitments came first.

"It was a strange situation," Jody stated. "School in Britain finishes when you're 16, and they don't look kindly on anyone missing days no matter how good the excuse. There are thousands of teen-agers on the dole right now, but they still wouldn't want someone leaving school early just because they could make a living. Thankfully, Julie's finished with her schooling now, so we can put all our efforts into the group."

Shortly after the release of their first album, just as the group was to begin a British tour opening for Def Leppard, Lamb quit to pursue a solo career. Dee O'Malley, who the Turners found through an ad in an English music magazine, was quickly recruited and the tour with Leppard went on as scheduled. That road jaunt proved to be a key factor in Rock Goddess' ascendancy up the British rock ladder.

"That tour opened a lot of doors for us," Jody explained. "It made a lot of new fans aware of us, and it helped convince the record company to release our next album internationally."

That album, *Hell Hath No Fury*, has rapidly helped establish Rock Goddess as a hot new contender in the heavy metal sweepstakes. On tracks like *Gotta Let Your Hair Down* and their power-packed rendition of Gary Glitter's *I Didn't Know I Loved You (Till I Saw You Rock And Roll)*, this trio proved that they can rock with the best of 'em. Now Jody, Julie and Dee can't wait to come over to our shores and show us what their brand of heavy metal action is all about.

"We've been receiving fan mail from America from the very beginning," Jody said. "We've been looking forward to touring there ever since we formed the band. It's an exciting new frontier for us, and conquering new frontiers is what this band is all about." □

RUSH!

Grace Under Pressure
Proves Canadian Trio Remain
Masters Of Eclectic Metal.

Mark Weiss

G by Don Mueller

eddy Lee sat quietly in Rush's backstage dressing room transfixed by the tiny images on the screen before him. "Hey, it's almost time to go on stage," guitarist Alex Lifeson said, trying to rouse Geddy from his TV obsession. "Not now, not now," Lee shot back in annoyance. "It's the bottom of the ninth, and the Expos are down by one — do you really expect me to leave at a time like this?"

Few things can draw the members of Rush away from playing their music, but in the case of Lee, a good baseball game is one of them. "We're so conservative it's sickening," said the hawk-nosed bassist/vocalist. "Most rock and roll bands are into drugs and groupies — we're into sports. There's something about a good baseball game that's very special. Baseball is a lot like the music we play. There's an entertainment value to it, but underneath everything there's a great deal of thought and planning that goes into what's going on. On stage we're like a team, we each have our positions and our specific responsibilities — I guess you could think of us as the Rush All-Stars."

With the success of their latest album, **Grace Under Pressure**, Lee, Lifeson and drummer Neil Peart have again displayed their league-leading musical skills that over the last decade, have continually made them candidates for the title of rock's Most Valuable Players. Since their earliest days as a heavy metal trio playing the Canadian club circuit, Rush have combined their stellar instrumental skills with an inventive musical spirit to emerge as one of the most exciting and popular bands in the world.

"Success has meant a great deal to us because we've been able to achieve it on our own terms," Lifeson explained. "A lot of groups sell out their principles in order to sell a few more records, Rush has never wanted or needed to do that. In fact, if anyone had ever suggested that we play a certain style of music, we would have rejected the notion as well as that person, instantaneously. That almost occurred in our early years together — somebody told us to stick to just being a pure heavy metal group. We enjoy rocking out as much as anybody, but the fact that somebody told us we shouldn't even think about maturing as a band upset us all."

Alex Lifeson: "We've achieved success on our own terms."

"That's why each Rush album has been part of our overall growth process," he added. "The new album picks up many of the pieces that we've had on the last couple of LPs, but it introduces many new elements into the Rush sound. There's no way anyone can ever say that we're mired in a musical rut, that's for sure."

On such new tracks as *Distant Early Warning*, *Red Sector A* and *The Body Electric*, the band's creative melding of standard rock precepts with exotic instrumentation sounds has once again allowed Rush to create music unique to the rock world. Lee's distinctive vocals timbre adds a refreshing yet familiar element to each number, but as Lifeson pointed out, "There will never be room in this band to rest on our accomplishments. Each album is a challenge to our creative capacities."

"This is one of our most satisfying records," Geddy said in regard to **Grace Under Pressure**. "We spent nearly five months recording it up in Quebec at Le Studio and there really wasn't much wasted time during those months. We worked with producer Peter Henderson for the first time, and he proved to be incredibly helpful to us. We're not the easiest band in the world to produce because we already have a preconceived notion about what we want to sound like. We're always anxious to have new input, but we don't need anyone to come in and tell us what we're doing wrong."

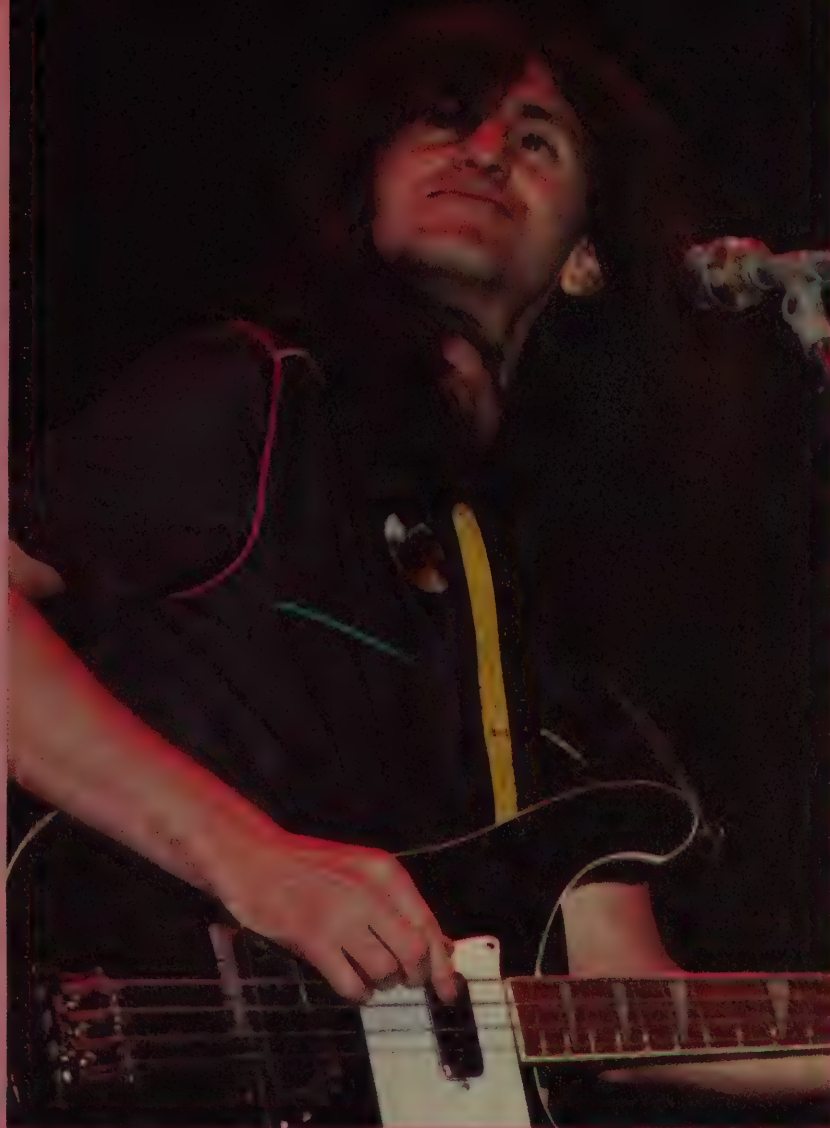
"The last thing we wanted to do was tie Peter's hands," Geddy added. "We had discussed everything quite carefully before we got down to recording. In fact, many of the songs had been written six or seven months before we even went into the studio. Making albums isn't an overnight proposition for Rush, we take a great deal of time and effort with every note we put down on vinyl. We want to be able to listen to this record 10 years from now and still enjoy it. That's really the secret of our success — we've always taken a great deal of pride in our music."

Few bands have enjoyed a more checkered career than these three music merchants from the Great White North. Their early albums, such as *Fly By Night* and *Caress Of Steel*, did little to distinguish the group from countless other power trios who were attempting to parlay volcanic guitar riffs and frenzied vocals into stardom. Somewhere along the line, however, Rush realized that hard rock audiences could appreciate a band that played with sophistication as well as skill, and by the 1976 release of their breakthrough album **2112**, they had clearly split away from the hoard of Zeppelin-influenced metal mashers.

"There was never a moment when we sat around and said, 'Hey, let's write a song that lasts a whole album side,'" explained Peart, who doubles as the band's lyricist. "That was just a natural progression for us. We were pleased with our first few albums, but we began to mature as a band and we wanted to test ourselves — **2112** gave us that opportunity. When it became successful, it opened up the door for us to try virtually anything our imaginations could dream up."

In the wake of **2112**'s success, Rush blossomed into one of the most popular attractions in music. Their follow-up albums,

Bob Leaf



Geddy Lee: "Most rock and roll bands are into drugs and groupies — we're into sports."

such as **A Farewell To Kings** and **Hemispheres**, sold in the millions, and their concert tours packed houses from Toledo to Tokyo. It was, as Lee admitted, "an incredible time of growth for us. The feeling of confidence it gave us was overwhelming. When you strive to be a little different, and people accept that, there's no greater satisfaction anywhere."

"We're so conservative it's sickening."

The band's greatest satisfaction still lay ahead, however, and by 1980's **Permanent Waves**, Rush was able to attain one goal that had eluded them for years — a major radio hit. That song was ironically entitled *The Spirit of Radio*, and as its pulsating riffs echoed out of radios everywhere, Rush's popularity escalated at an unprecedented rate. More fuel was added to the band's commercial fire with the subsequent release of such chart-topping discs as **Moving Pictures**, and last year's **Signals**, each of which further expanded Rush's ever-growing artistic scope.

"One of the things we've learned to do over the years is utilize sound effects," Lifeson said. "On **Signals**, for instance, we had a tape of a NASA space launch on *Countdown*, and it really aided the song's impact. That's something we've done on this album as well. When we were up at Le Studio we used to occasionally take a day and just record sounds — it didn't matter if it was the coffee percolating or the wind whistling through the pines. We're always looking for elements that can expand our musical canvas."

Undeniably, **Grace Under Pressure** is the most expansive Rush album ever recorded. From the intricate beauty of *Afterimage* to the power of *Between The Wheels*, Rush has managed to create a vivid aural tapestry — a rich collection of styles and sounds that blend to create yet another intriguing chapter in Rush's continuing book of success.

"We're still as exhilarated by creating music today as when we first started out," Lee explained. "As long as a band continues to challenge itself there should never be a problem with attaining satisfaction. We'll never feel any differently — we'll always enjoy playing rock and roll more than anything, except maybe playing right field for the Expos." □

Deep Purple

together
again

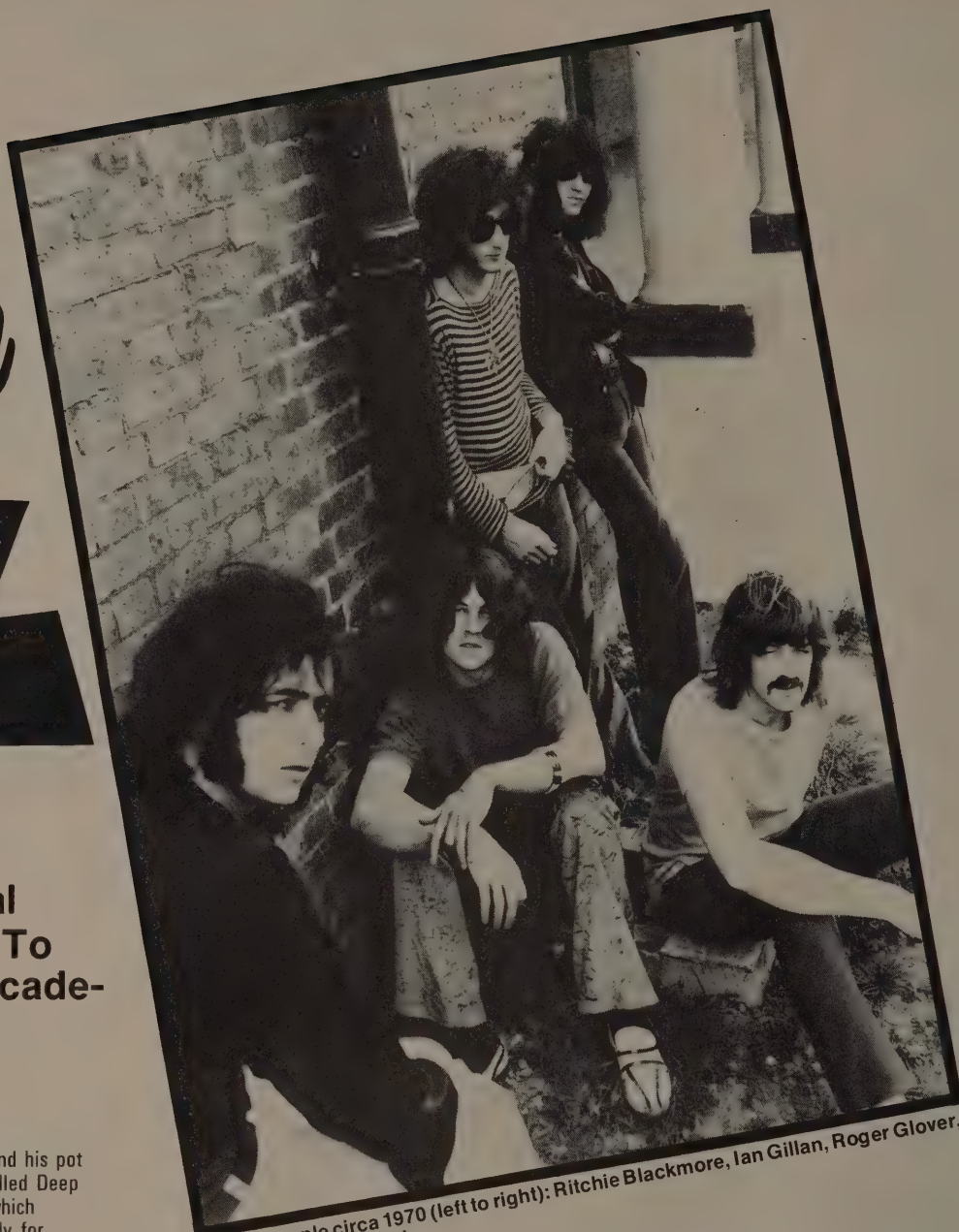
Legendary Metal Masters Return To Action After Decade-Long Hiatus.

by Terry Whitfield

Ritchie Blackmore has finally found his pot of gold at Rainbow's end — it's called Deep Purple. The legendary supergroup which departed the rock scene, presumably for good, in late 1976, has been brought back to life by Blackmore and cohorts Ian Gillan (vocals), Roger Glover (bass), Ian Paice (drums) and Jon Lord (keyboards).

"Deep Purple never actually broke up," Lord explained, "We've all kept in touch quite regularly, and as far as I was concerned it was just a matter of time before we got back together. We were all involved with some very interesting projects in the interim — Ritchie and Roger with Rainbow, Ian Gillan with Black Sabbath and Ian Paice and me with Whitesnake — but Purple always held a very special place in our hearts. Those years were the best times in our lives, and while we may have been a little too foolish to fully appreciate it back then, I can assure you we won't make the same mistake again.

"The key for this Deep Purple reformation was finding a project that added to the band's legacy," he added. "We didn't want to do it just for the money, we wanted to be part of something that had true artistic merit.



Deep Purple circa 1970 (left to right): Ritchie Blackmore, Ian Gillan, Roger Glover, Ian Paice, Jon Lord.

We're all totally committed to this band — this is surely not a one-time arrangement. We plan on recording and touring regularly from now on."

While Deep Purple reunions had been discussed frequently since the band's demise, an ever-growing number of problems seemed to continually prevent that seed of inspiration from germinating. Paramount among these difficulties was the simple fact that even during their glory years in the mid-70s — when such albums as *Machine Head* and *Made In Japan* catapulted Purple to the top of the hard rock sweepstakes — the band members weren't getting along with one another. The British music papers would carry weekly accounts of Blackmore's run-ins with Gillan and Lord's problems with Glover. Often it seemed that Deep Purple was a band bent on self-destruction.

"Those stories did get a bit out of hand," Lord stated. "Whenever you live and work with the same people for 10 years there's going to be a degree of friction — that's only natural. We're all professionals, and when things didn't go exactly the way we wanted them to, we occasionally got a little miffed at one another. We all have egos, and our little personality clashes kept everything lively and exciting for the band — that was part of the fun.

"Today we're closer than ever. Roger's English home is just a few miles down the road from mine, and while Ritchie lives in Connecticut, we speak on the phone quite often. When we all got back together, it was obvious that the chemistry was still there. We could feel it right away. We'd jam, and it was like 1973 all over again — only we were playing better than ever."

With their personal problems temporarily forgotten, the revitalized Purple has begun working on material for a new album. As one

might expect, the years apart have added greater depth and maturity to the group's sound, but as Blackmore was quick to point out, Deep Purple remains one of the all-time great heavy metal bands.

"We know only one way of playing music," the man in black said. "It's not like we've been off playing in choirs over the last few years; we've all been involved in creating some exciting rock and roll. Purple's major problem before was that we'd occasionally get lazy when it came to writing new material and rehearsing. At one point, I felt that all the responsibility for the band's music had fallen on my shoulders. When the pressure got to be too great I left to form Rainbow. I don't foresee a problem like that now."

Of all the Purple members, it would seem

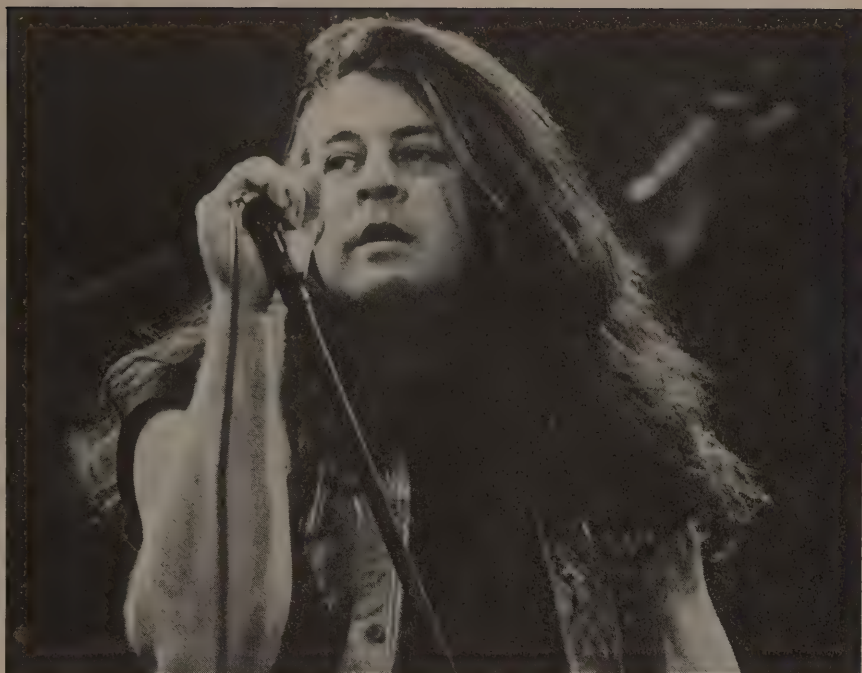
"Our personality clashes kept everything lively and exciting."

that Blackmore has the most to lose by joining the reunion venture. While Gillan, Lord, Paice and Glover have all enjoyed varying degrees of success in their post-Purple careers, Blackmore has taken Rainbow to the precipice of mass commercial acceptance. The advisability of casting the band aside at this time — just as Rainbow appeared destined to join the rock big leagues — must be questioned.

"Rainbow is simply on hiatus," he explained. "There may be additional efforts with the band — there may not be. At this point I cannot say. I am totally committed to this project, and I'm determined to make Purple as successful as we once were. I'm not concerned with those who question the reasons behind Purple's reformation. The only thing that interests me is making the best music we can."



Ritchie Blackmore: "In the past most of Purple's musical responsibilities fell on my shoulders."



Anastasia Pantinos/Kaleidoscope

Ian Gillan: Fresh from his ill-fated stint with Black Sabbath, he's ready to lend his patented scream to the Purple reunion.

In fact, it was Blackmore's persistence that fostered the Purple reunion. For years he had voiced his desire to bring the band's "classic" lineup back together for at least one album and tour. At first Jon Lord expressed interest only if his then-employer, David Coverdale (Gillan's replacement in Purple) would front the band. Blackmore emphatically stated that he would participate only if Gillan was the front man. So, after nearly five years of negotiations and discussions, the pieces finally fell into place.

"Ritchie called up Ian Gillan after he had left Black Sabbath," Lord explained. "He

obviously had been in touch with him while he was in that band. In fact I understand they had a very heated discussion when Ritchie found out that Sabbath were using *Smoke On The Water* as their encore. He had been playing that song in Rainbow as well, and he immediately dropped it from his set. But all the little problems eventually got ironed out when we realized we truly wanted to work together again. Once Ritchie and Ian had reached an agreement, the rest came rather easily. Roger has been working with Ritchie for years, so he naturally came along, and Ian Paice and I couldn't resist the temptation. It wasn't easy for me to leave Whitesnake — they're on the verge of becoming a major international band — but I've been waiting for this opportunity for a long time."

It's easy to understand Lord's enthusiasm when one hears rumors that Purple has already been offered a cool million dollars by a South American concert promoter for a single show. While the band will neither confirm or deny this outrageous offer, Glover quickly stressed that money is far from the sole motivation behind the Purple reunion.

"It amazes me how often young kids come up to me wanting to discuss Purple," he said. "The band hasn't been together for nearly a decade, yet kids who couldn't have been more than seven or eight when we broke up seem to know more about our history than I do. We owe it to the young generation of rock fans — the kids who were too young to have seen us play live — to come back and show them what a great band Deep Purple was, and still is."

"There are so many bands today who have borrowed from our music, that a great deal of our motivation stems from the desire to come back and show them how it's done by the best," he added with a laugh. "We're all having a great time with this project, and we want the fans to enjoy it as much as we are." □

VAN HALEN



Mitch Rosten

Dave and Eddie: "Van Halen has changed the face of rock and roll."

by Sylvie Simmons

DLR arrived early, handling the stretch Mercedes — bought specifically because it had a massive back seat (you know how tall California girls are) — like a captain docking a large ship. He yelled along with the car radio for a minute or two before stepping out into the midday sun.

David Lee Roth of Van Halen. The same David Lee Roth as always — old blue jeans that fit like he was run over twice in them, long blond hair so wild it was as if he'd been given shock treatments with an electric egg whisk — as imposing as ever.

The tape recorder is being set up for the interview, but the term is used loosely since you don't interview David Lee, you merely suggest an occasional topic for his monologues then sit back and try to keep up with the hysterical, savvy, overblown, articulate nonstop raps delivered at a constant 78 rpm. Right now he's chatting about how he was a Boy Scout when he was a kid — yes, indeed, more camping than Van Halen do onstage! — and how he spent half of last year playing Tarzan Of The Jungle and the other half playing bagpipes. And how somewhere in between he and the band managed to come out with the sixth Van Halen album, **1984**, their most successful LP to date. The first single, *Jump*, went to number one and is already platinum, and the album has clocked over four million in sales.

Normally a Van Halen album takes a matter of days to record; **1984** was done throughout a "pretty

quiet" year. "Actually one-and-a-half weeks stretched out over the period of a year," says David, "which is a Van Halen tradition. In fact, if you want a summation of the entire Van Halen experience, you have to understand that not only did it take us a year, it was still a week late!" Roth chortles maniacally. He does that a lot. You get the impression he takes the sight of frantic record company folk waving *schedules* in his face as seriously as the Rev. Oral Roberts cornered in a debate with an earnest Buddhist.

Anyway, the album was recorded entirely in Edward Van Halen's backyard studio and, thinks David, "The sound is bigger. What else can you say about your records? When Robert Frost wrote his poem about the two roads diverging or whatever, nobody climbed over his front fence and said, 'Bob, what's it all about?'"

When they weren't recording, they were doing "all kinds of different things. Since we started on the road in that big rock circus six years ago, this is the first time we've been able to go our own ways. I have a little club called the Jungle Studs. It's an organization started about four years ago, and it hails back to the 'White Fang Of The North,' 'Tarzan Swinging Through The Trees' sort of fantasies. This year we went off into the Amazon rain forest for seven weeks.

"When I was a Boy Scout, I was a tenderfoot for four years — I never did progress past the first ranking. But we used to go on these little two-mile hikes and put up the tent and watch the tent fall

rough
and
ready

JAH ROTH





EDWARD VAN HALEN

down and end up sleeping on the rocks. Now it's the same kind of thing, it's just progressed. We're airlifted by a helicopter and we take paramedics and snake-bite kits with us. There's 14 of us now, and I'm the only one in music. The other fellows are all computer programmers and dope dealers, you name it! And once or twice a year we send out newsletters: where we're going, how long it's going to be, etc. Hopefully the next one will be to New Guinea.

"We didn't bag any lions," he added. "I'll tell you all about wild animals and voracious insects. I live in Hollywood, so I'm more than adept in the steaming jungles out there! In fact you can get bagged pretty easily around here."

Still, there's a nice pair of horns on the front lowrider David's been spotted driving around town in lately. "The baddest '51 Mercury you ever saw!" according to Roth. "You can barely slip a pack of cigarettes under the back fender, that's how low it is! Those kind of cars are like sailboats — you *cannot* be in a hurry. A trip to the 7-11 is a big parade! Every minority on the block applauds! See, over where I live is the seediest section of town, and I know every junkie and wino around there. If I'm walking with some friends and they say, 'It's dangerous man, it's midnight. We're going to get mugged,' I say, 'Anyone who'll mug us is a friend of mine!'"

Hey, it's true! David Lee frequents more small metal clubs and sweaty holes-in-the-wall than any of the elitist L.A. musician set. And yet, on the other hand, Van Halen have got that reputation for being all flash, larger-than-life. The raps, the US Festival paychecks. The hair. The costumes. Other than Eddie Van Halen, maybe, all flash and no substance. Liberate in tighter pants.

"We're not terribly concerned with that," David laughs. "We write high-velocity folk music. It's our life and times. You go out and you do things and then you distill it into a piece of plastic and you sell it to people. That is what we do!"

Over the years, that plastic has been sold to a lot of people, but earlier, on many of those LPs, record buyers dismissed Van Halen as one-hit wonders. How long could they keep on getting away with it, stretching the bounds of taste like a pair of leopard print spandex pants?

"This," replies David, "is the kind of thing you can go on doing forever and ever. There are a couple of examples — the Stones or the Who — who went on for quite a while. Look at the Beach Boys! I see no reason to break up something like that. It's certainly not restrictive. It isn't nine-to-five.

"I don't know if Van Halen's going to go down in history; you can't be concerned with that. In fact, history is often made long after the fact, when people are made heroes, shining examples. I feel like a shining example," he beams, "but I'm not sure of what!"

Last summer, he and the band were a shining example of how much money four people can make by playing only one show. That was their million dollar US Festival set. Not, according to David, just a way to make money.

"It was a tremendous highlight in my life. It was

like a big certification — it took place in our own backyard and it was the biggest show we've ever played. You're building a career; you're not necessarily trying to make more money. I think there is more to life than just making it faster. But somewhere along the line you feel like you're ascending to something. And I guess we ascended to the US Festival. Now it's on to breakdancing!"

Roth insists he hasn't heard from The Clash since their dispute at the show when The Clash called VH "capitalists" for taking \$1.5 million. "I don't think you really want to ask me that. What you want to ask me is, 'Has anybody heard anything from The Clash since the US Festival — besides the IRS?!'" he chuckles.

Meanwhile, Quiet Riot and Motley Crue, the two L.A. groups who opened for the band on the festival's heavy metal day, have gone on to big success themselves. Do Van Halen consider themselves the founding fathers of the rock revival?

"There's a lot of heavy metal out there, but even though I may buy the records and listen, it strikes me as the Famous Monsters of Filmdom — like Michael Jackson's *Thriller* video — only on record! You get the vacuum-packed black spandex with the silver studs and the \$75 razor shag hairdo and you can make it to the top.

"Van Halen has changed the face of rock and roll — and I say that in two respects. One is that a number of people are trying to play lickety-split like Edward and follow the three-minute song format. Not to mention doing metal covers of old numbers. And the remainder of the folks out there in musicland are so revolted by the Van Halen concept and sound and the way I do interviews that they are forced to come up with some very substantial alternatives. We have a lot of great new music out there that sounds not even remotely like Van Halen, and I like to feel we're responsible for that, too!"

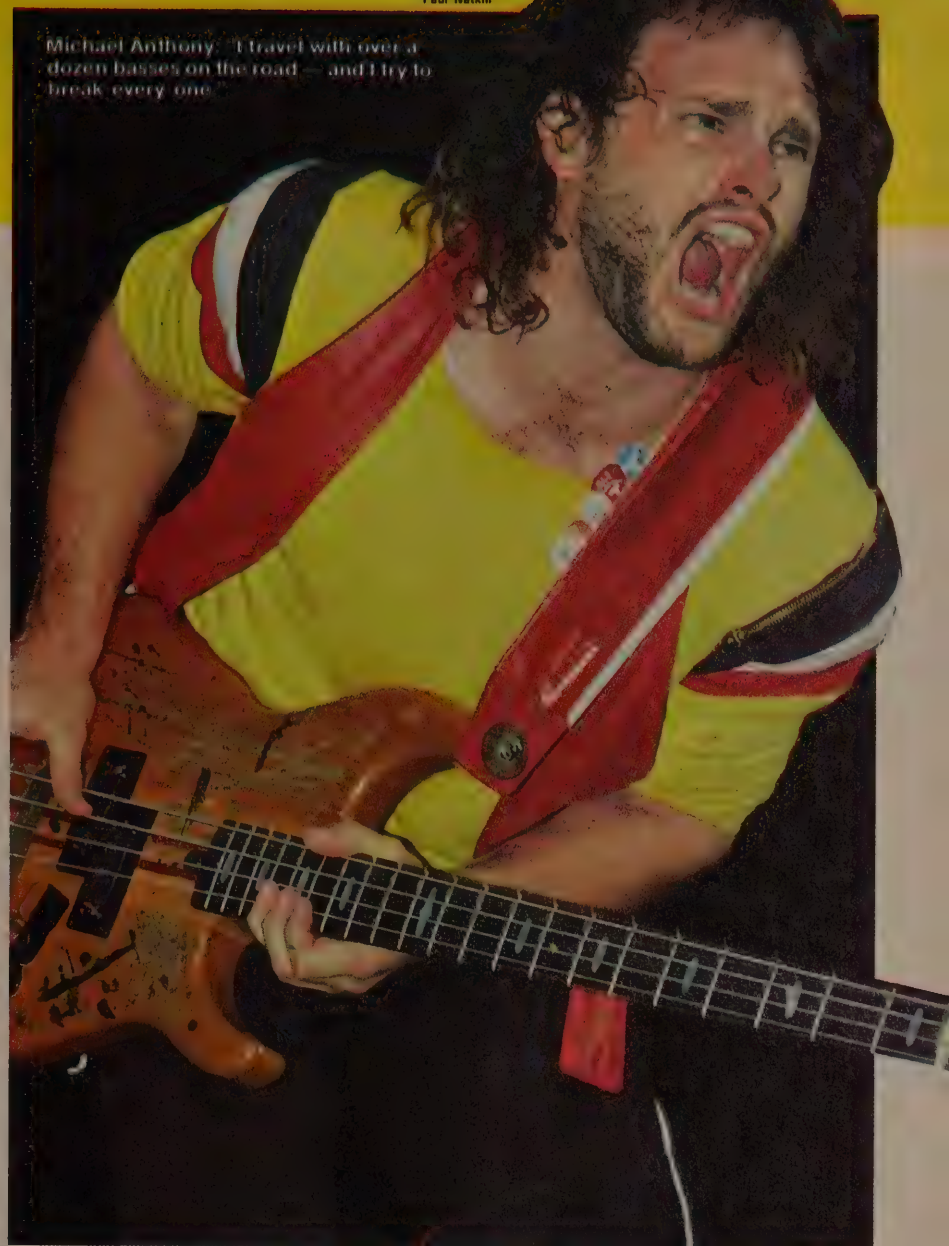
So they're the ones to blame for Boy George?

"I don't feel personally responsible for Boy George, but I do like the idea of copying some other cultural acronyms. You can call me Jah Roth from now on!"

Would he say he prefers Kajagoogoo to Judas Priest?

"I wouldn't say that at all. I listen to everything. You've got to hear what everybody's doing. I've got all kinds of neat toys for picking up the stereo too. I just got the new waterproof Walkman. I put it on and went in the shower for an hour-and-a-half. Then I took it in the pool. I got about 18 bars of *Chariots of Fire* and it OD'd."

Both Van Halen and 1984 have continued to set rock precedents — both musically and lyrically. *I'll Wait* was written about the model who hovers over the underclad man in the Calvin Klein male undies ad, "I glued the picture up on the TV and just wrote the song directly to her." The cut *Panama* was written about an exotic car with a south-of-the-border name. "I learned to speak those languages. I worked in a stable for about four years when I was a kid. I still have an attraction for the language but not for the horses!" And yet another was written about L.A. club singer, bluesman Top Jimmy, the only person David's ever jammed with. "We've



Michael Anthony: "I travel with over a dozen basses on the road — and I try to break every one."

jammed in some of the finer men's rooms in the Hollywood basin! We're doing a tour of the seedier side of Hollywood as soon as we get off this one."

"And then there's the hit chart-topping single, *Jump*; done mostly on synthesizers. "Edward can play keyboards. Edward can do just about anything with his fingers. In fact, Edward's been training on something that most people aren't familiar with. About 12½ years ago he started sitting on the ground with his legs extended in front of him, and he gets up on his heels and his elbows and his fingers. He's so strong that he can hop around on the floor like that. And now he's built himself a brick wall right outside the studio with differing lengths of brick sticking out. He backs right up to the wall and puts his fingers and his elbows and his heels in these little pieces of brick, and he can go up and down the wall and sideways and everything. It's unreal at parties, man!"

One thing that isn't on 1984 is the traditional Van Halen cover tune. What will the Kinks' Ray Davies do without the royalty payments?

"Well, Chrissie (Hynde) is going to be taking the load off him! It's because we had more time. It's always better when you can bring a song home, put

it up on the refrigerator and look at it for a few days, and then you can go, 'Oh, I can change that' or 'This can be better.'" Actually VH did bash out a few cover tunes that never made it onto plastic, because their own material was better. As David says, "It's all rock and roll."

Still, it's a bit of an ominous title — 1984: visions of George Orwell's Thought Police, Big Brother and Room 101; conservative religious groups trying to censor books and records while America seems set to invade half the world. But it's not, by any stretch of the imagination, a political message record. "I've heard it said," chuckles David, "if you really have a message use Western Union! I don't know if a Van Halen message can be fitted completely into a musical format. We can use our music as a soundtrack while we act it out, but you can never juxtapose the two. In fact, I'm not even sure what the Van Halen philosophy is. It's love songs, man!"

"It's 1984, you've read the book, now hear the record, see the tour, live the year. This isn't no *Pyromania* — this is first-degree, uncontrollable arson! *Pyromania*'s for the kids!" A devilish grin spreads across David's face. "Would you rather play with matches or a pipe bomb?!" □

EXPLOSIVE



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(Part Two)

MANOWAR™



Manowar (left to right): Ross the Boss, Eric Adams, Scott Columbus, Joey DeMaio.

The Continuing Escapades Of America's Heaviest Band.

by Adrienne Stone

When last we left our reporter, she was traveling in Britain with the warriors of majestic metal: Manowar. Fearful for her life, yet unwavering in her pursuit to fulfill her duty (and bring back some "dirt" on the band), we catch up with her at the onset of the tour...

SATURDAY — A half hour before St. Albans, Manowar's first U.K. gig, bassist Joey DeMaio and vocalist Eric Adams, strip down to their boxer shorts and conduct a series of strenuous weight-oriented calisthenics in the backstage area. Fifteen minutes later they lock themselves into their dressing room for a ritualistic recital — a type of symbolic energizing, or rather, a "pregame rap." Hyped with adrenaline, they emerge from their quarters and race to the stage. The intro tape rolls; as the music soars to its culmination, the spotlights drape the stage with a bright glow, revealing a three-tiered drum riser (nicked from Black Sabbath's last tour) and highlighting a mirrored Manowar logo.

The band hits the stage with a no-holds-barred fury. The crowd, 400 youths converging to check out the spectacle that has invaded this sleepy town, reacts at first with awe, then with mild acceptance. I can only assume that they were neither prepared for, nor capable of embracing the band's anger-strewn lyrics, filled with the word "kill" in key passages.

Each musician takes a solo — all of them finely executed. Guitarist Ross the Boss dazzles the audience with his well-honed chops. Similarly, Joey's solo is a splendidly designed mixture of sped-up scales and fancy fingerwork. Midway through, he changes

basses and growls. "Let each note I now play be a black arrow of death sent straight through the hearts of all those who play false metal." He then proceeds to wage a full-fledged assault of rapid, yet flawless design. The drum solo, conducted by Scott Columbus, the Fu Manchu-mustachioed skinbeater, is a steadily maintained double-bass rhythm which flows directly into *Kill With Power*.

By the end of their premier set, the assemblage of punters shake their fists in unison with the band's last encore, *Battle Hymns*. In the frenzy of the show's capper, Eric wields a sharpened sword, punctuating his vocals, with thrusts and jabs. As he flings the weapon back, he accidentally catches Ross in the forehead. Blood spews forth like a fountain, spraying the cheering fans, but Ross never flinches.

Later, we find Ross mopping clotted blood from his scalp. "The kids probably thought we planned this," he laughs. "This is no prop — it's real!" What did they expect? The sword was real, *too!*

SUNDAY, — Bournemouth, a seaside resort in the south of England, acted as the next unsuspecting host to Manowar's road show. Paul Clarke, their manager, greets us at the sound check with the surprising news that *Mercyful Fate*, the openers, have not only failed to show up, but never even bothered to call before they hightailed it back to their native Denmark.

MONDAY, — A highlight of the Manowar show is the display of the "trophy rack" before they perform *Fast Taker*. This prized possession is a frame festooned with ladies' underwear taken from willing females on past tours. However, the fans in Bristol decided they would be fast takers as well. When Eric hoisted the memorial aloft, the aggressive fans grabbed at it, forcing Eric into a tug-of-war he couldn't possibly win. Sadly, he relinquished his booty to the partying mob. From that point on, the men on stage were pelted with undergarments. Even the usually stone-faced Mr. DeMaio broke into a grin when a brassiere alighted on his bass.

TUESDAY, — The Birmingham show will go down in the annals of Manowar history. By the time the bright lights hit the crowd near the show's climax, the throng of people in the front were leaping on stage one by one, embracing their new-found heroes in adoration. The moment of truth had arrived; Manowar came, they saw, they conquered.

EPILOGUE — I'm cramped into a stuffy cabin of a 747 flying high over the Atlantic towards the land of Apple Pie. Eric Adams sits to my right playing a quiet game of chess with my touring buddy. "Maybe," I muse, "these guys are half human after all." As if answering my thoughts, Eric grins and mutters under his breath, "We *killed* those Limeys, didn't we!" □

IMPORT ALBUMS

Rating system: *****=excellent ****=very good ***=good **=fair *=poor

by Andy Secher

Samson, *Don't Get Mad Get Even*

From the burning guitar leads of Paul Samson to the gruff, bluesy vocals of mountainous Nicky

Moore, Samson has all the ingredients to be a major band on the international rock scene. Their latest album, *Don't Get Mad Get Even*, is chock full of hard driving cuts such as *Are You Ready* and *Into The Valley*, which exhibit both a harsh metallic bite and an unerring pop sensibility. Any U.S. label willing to take a chance on a band that may well be "the next big thing" is advised to give *Don't Get Mad Get Even* a careful listen. Rating: ****

turf already worn thin by the likes of Black Sabbath and Motley Crue. Yet the surprising originality they bring to their music serves to belie the notion that all Satan rockers know only death dirges and heretical hymns. Perhaps the most intriguing element of *At War With Satan* is the side-long title cut which brings together a variety of styles and musical moods to form a cohesive, and powerful metal statement. Rating: ***

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Earthshaker, *Fugitive*

Another band that may soon emerge as a strong contender on the international rock circuit is Japan's Earthshaker. On the group's new album *Fugitive*, vocalist Masafumi Nishida, guitarist Shinichiro Isgihara, bassist Takayuki Kai and drummer Yoshihiro Kudo display the top-flight metal credentials one normally expects only from such hard rock masters as the Priest or Scorpions. While the group's style occasionally does become mired in lyrical and instrumental cliches, except of course when the band sings in Japanese, the intensity of Earthshaker's rock attack serves to totally obliterate such minor shortcomings.

Rating: ****

Venom, *At War With Satan*

Over the last year, Venom has emerged as the ultimate "Black Metal" band. With their fondness for macabre lyrical forays and Satanic symbolism, bassist/vocalist Cronos, guitarist Mantas and drummer Abaddon trod on musical

Max Lynx, *Take One*

It wasn't that long ago that American metal had to take a back seat to the headbanging offerings of our overseas brethren. But with the emergence of the West Coast hard rock scene, all that has changed. Max Lynx, a power packed quintet from Hayward, CA prove on their debut album that good ol' American metal is still capable of kicking ass with the best of 'em. While the band's style is often reminiscent of early Van Halen or Quiet Riot, on such numbers as *Metal Never Dies* and *Dragons And Warriors*, bassist W.W. Samples, vocalist Jerry Lee Cross, drummer Sam Morar and guitarists Christopher Rex Summers and Larry Sherwood Fraga show that they've got the goods to make a significant impact on the hard rock scene.

Rating: ***

We wish to thank the Record Exchange, Inc. (1378 North Main St., PO Box 343, Walnut Creek, CA 94597) for supplying the records reviewed in this column. The exchange can be contacted at the above address or by calling (415) 930-7878. Free catalogue available.



Samson: A band to watch for in the international rock scene.

by Andy Secher

LEGENDS OF ROCK

"There was one factor that inspired us more than anything else — and that was selling lots of records," Bad Company's vocalist Paul Rodgers related with a broad smile. "We weren't babes in the woods by the time the band began, so we knew what we wanted, and that was to be rich and successful. But we were also professionals, so we were very concerned with making the best music we could."

From the moment their debut hit *Can't Get Enough* lit up the radio airwaves in the summer of 1974, Bad Company represented a near-perfect amalgam of rock's commercial and artistic elements. Blending the incomparable vocal delivery of Rodgers with the soaring guitar riffs of Mick Ralphs and the syncopated rhythms of bassist Boz Burrell and drummer Simon Kirke, during their eight-year reign at the top of the charts Bad Co. made some of the most stirring and memorable rock anthems of all time.

"Actually, you could say that Bad Company was a direct descendant of Free, the band I was in with Simon," Rodgers related. "When our guitarist Paul Kossoff died we all went our separate ways, but after awhile I ran into Mick Ralphs who was in Mott The Hoople at the time. We decided to get a band together, so I approached Simon and Free's bassist Andy Fraser about joining up. Andy declined, but Simon jumped aboard and we were on our way."

With Ralphs laying down sinuous lead runs and strident power riffs, and Rodgers utilizing his soulful singing skills, Bad Company soon managed to capture the attention of the rock masses in a way that its antecedents — Free and Mott — had only dreamed of. On such albums as *Straight Shooter* and *Run With The Pack*, the band's brash, confident sound melded influences as divergent as Led Zeppelin and Motown into a style brimming with energy.

"I've always had a number of soul influences in my singing," Rodgers explained. "Those seem to work very well in a hard rock context. The other elements of our sound came very naturally. Mick was a brilliant songwriter and guitarist, and his style helped give us most of our early direction. People were always comparing us to Led Zeppelin and we found that very amusing. After all, we were signed to their record label, and Jimmy Page used to show up and jam a lot of our early gigs. He'd always say, 'Hey I like that song.' I'd respond, 'Sorry mate, we've got big plans for that one.'"

While their first four albums rose to the top of the charts on both sides of the Atlantic, by the release of the band's fifth LP, *Burnin' Sky*, internal problems were threatening Bad Co.'s continued existence.

"We took more than two years to finish that album," Mick Ralphs recalled. "That was a ridiculous amount of time. It was like someone had pulled the switch on our creativity. We had burnt ourselves out with the first four albums. It was a very scary situation. We thought of breaking up, but we knew we had to continue on."

Following the less-than-spectacular showing of *Burnin' Sky*, things began to disintegrate rapidly for the group. There were constant rumors of fights between band members, and tours were set up and then cancelled at the last minute. It was apparent that Bad Company had reached the end of the hard rock trail.

In fact, it wasn't until late 1983 that word of the band's demise became official. With Rodgers releasing his solo album *Cut Loose*, and Ralphs and Kirke both working with new groups, it was evident that Bad Co. was no more. "I don't know if we'll work together again or not," Rodgers said. "We're all mates, and we left on the best of terms, but we know that the best thing for all of us in terms of music is to go our own ways. Maybe we'll get together once a year or so to play the old songs and lift a few pints. That would be fun. It would bring back the excitement that made Bad Company great in the first place." □

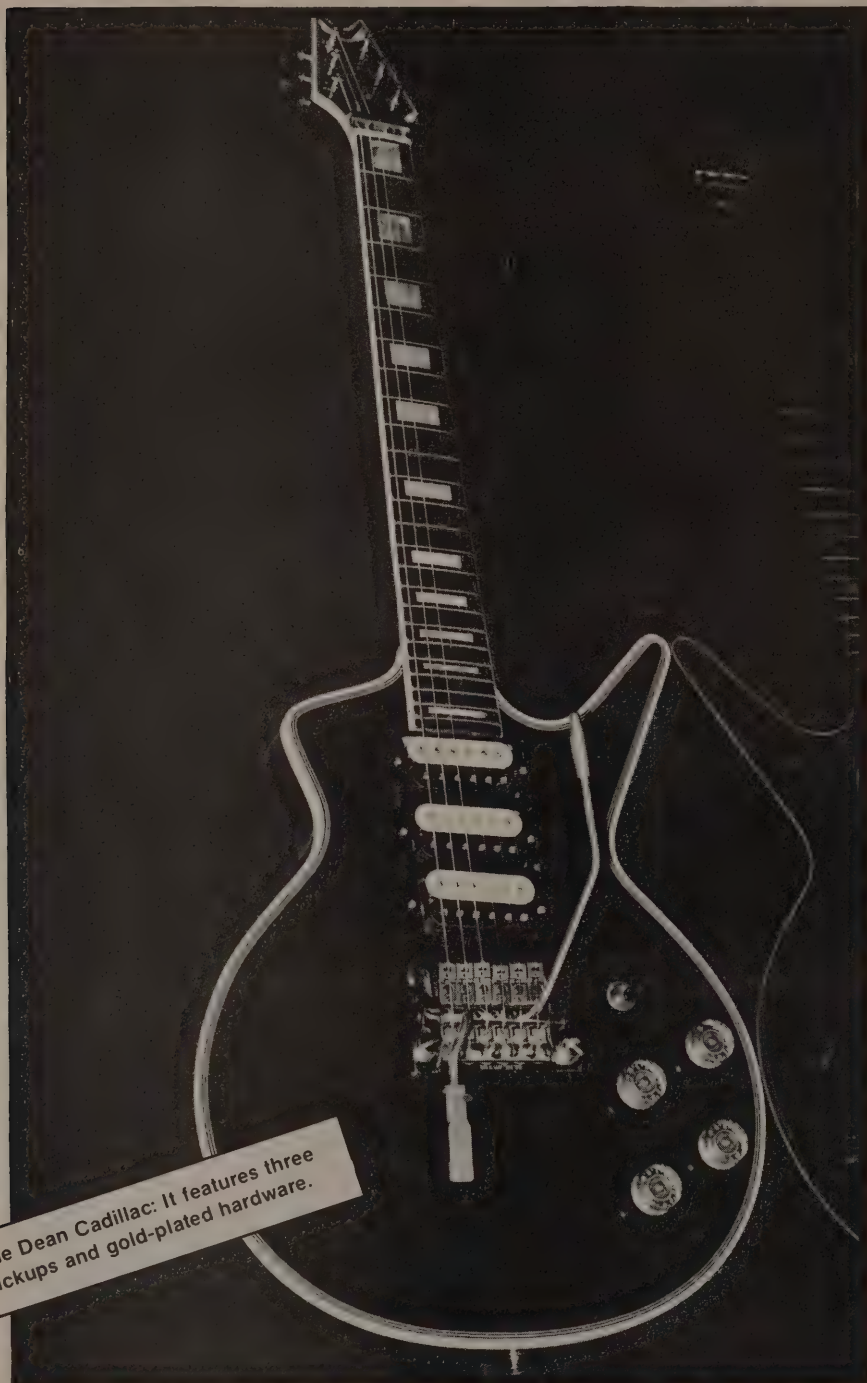
Bad Company



Bad Company (left to right): Boz Burrell, Paul Rodgers, Mick Ralphs, Simon Kirke.

INSTRUMENTALLY SPEAKING

by Michael Shore



The Dean Cadillac: It features three pickups and gold-plated hardware.

There's a new "dean" of the school of electric guitar-makers. Everyone knows about good old Gibsons and Fenders, but it's no longer enough to generalize about electric guitars by referring to those two reliable names. There's a flock of newcomers to the instrument wars, and one of the young leaders of the pack is, you guessed it, Dean Guitars, named

after founder, company head and chief designer Dean Zelinsky.

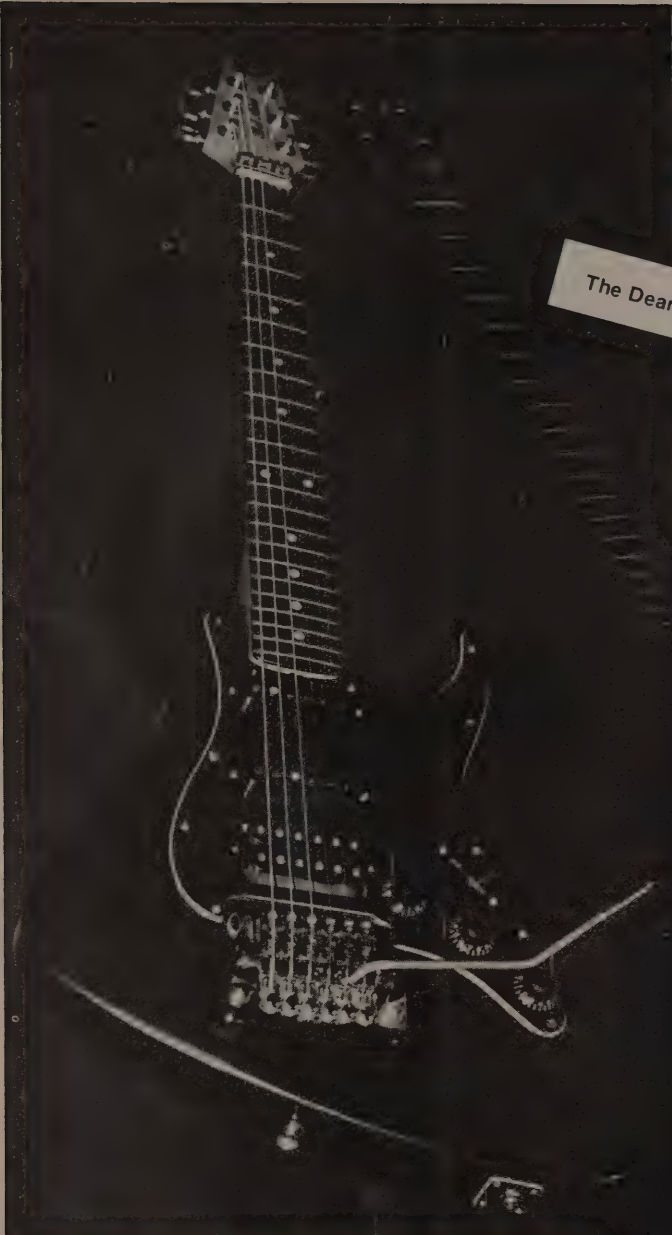
Just how good are Dean Guitars? Good enough to be used consistently by some of your favorite bands: ZZ Top, Loverboy, Def Leppard, Iron Maiden, Gary Moore and many others. Deans are well made, very playable, extremely hot-sounding.

They come in a wide variety of extremely flashy shapes and finishes: there are Les Paul hybrids, Flying V-types and Explorer-styles, and then there are the Dean hybrids of Flying V's with a Firebird/Explorer extended cutaway on the lower side of the body; standard finishes include not just two varieties of sunburst and several solid colors, but "Cherryburst" or "Blueburst" finishes with a light-colored body paint bordered by a deeper, more brilliant hue of the main body color. Very nice indeed. Then there's also the leopard-spotted "Cheetah" — me-YOW!


Dean guitars come in standard sizes, as well as the famed Dean "Baby," with a standard 24-fret neck but a smaller, more compact body and only a single "lead" humbucking pickup standard. The "Baby" lists for \$659 — for \$100 more you can get another humbucker installed. The Bel Aire series is based on the Fender Strat, with three pickups and a five-position blade selector; but the lead pickup is a humbucker while the front two are single-coils, making for a very unique set of sonic possibilities. The Standard series has two humbuckers, and lists for about \$1000. The top-of-the-line Cadillac has just been reintroduced by popular demand. It has, count 'em, three humbuckers, as well as a gorgeous fully-bound body with gold-plated hardware standard. We're in the \$1300 range here, but hey, probably lots of your idols play this guitar.

Most Dean guitars are available with either the standard Dean stop-tailpiece bridge (in some models it's got a distinctive V-shape), or with the state-of-the-art Kahler tremolo bridge installed for an extra \$250. There are also various price options for such deluxe cosmetic features as custom colors, headstock binding, block inlays on the fretboard, etc. There are also Bel Aire and Standard series basses, each with one "precision" and one "jazz" pickup (we still can't get away from those good old Fender-based designations, can we?).

Finally, perhaps the best news of all: due to their popularity, Dean guitars have been selling well, and are now being manufactured at such high volume, that all of them — including the Cadillac, which is one of Def Leppard's favorite axes — carry list price tags that are between \$150 and \$300 less than what they cost a couple of years ago. Check them out. □



The Dean Bel Aire: Based on the Fender Strat.



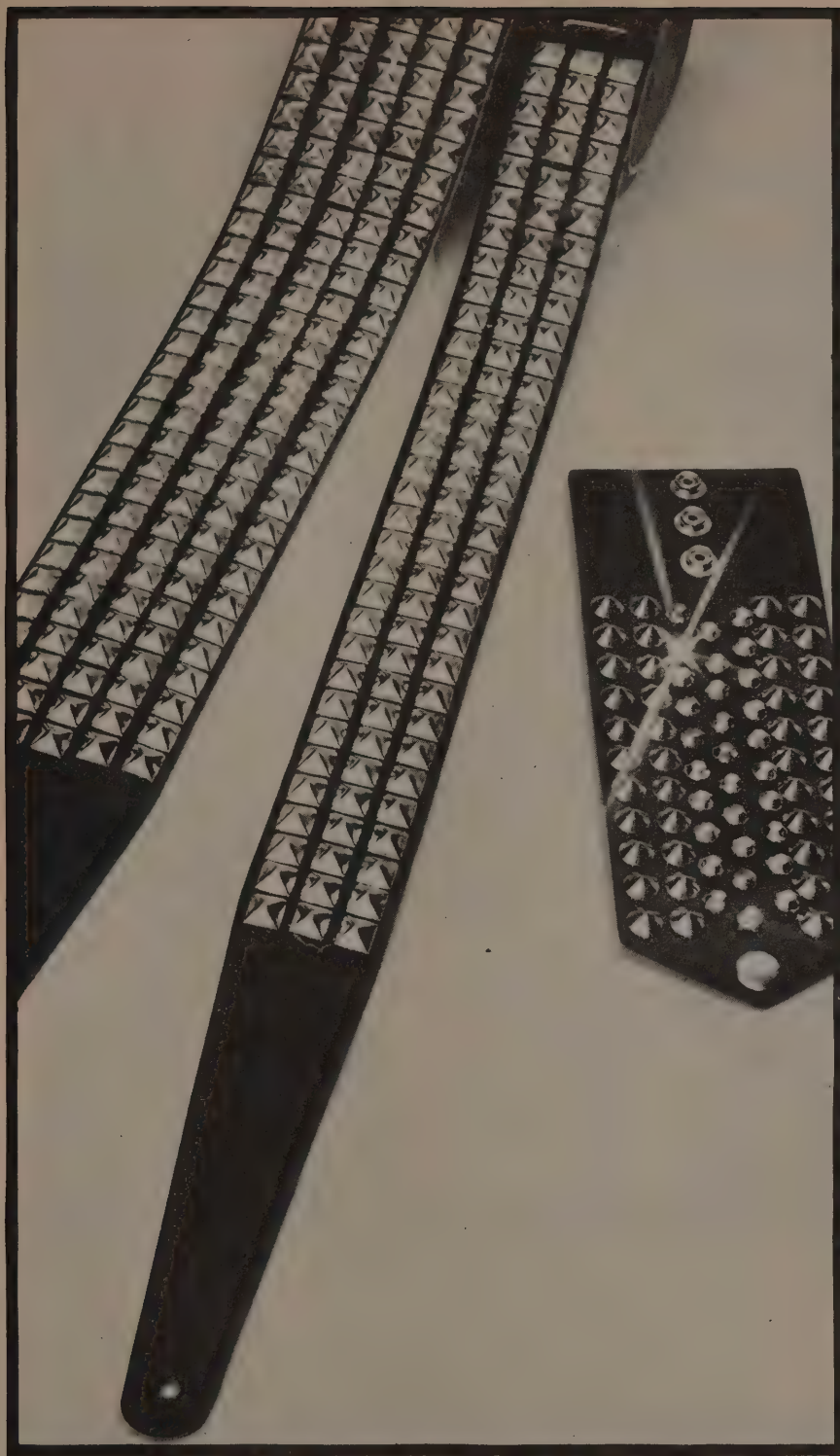
The distinctive cutaway on many Dean Guitars make them fan favorites.



Schechter Guitar Research, who make some of the world's best custom-replacement guitar parts and guitars, have finally jumped into the custom-looking-tremolo-bridge race with the "Tremlok" system. Features include: five-spring assembly; constant sustain at any arm position via a continual-contact pivot-point fulcrum; snap-in arm with out-of-view tension screw for fixed or loose arm positioning; six individually adjustable, top-loading string saddles with full height and intonation control; a tooled steel nut clamp with the added bonus of milder steel clamp-plates on its underside, so it grips strings without damaging them and, in another nice added touch, extra-large fine-tuning knobs mounted vertically, so they face up towards the guitarist instead of being mounted flat and facing towards the back of the guitar. Available in gold, chrome or black-chrome for the comparatively low list price of \$200. For more info, write Schechter Guitar Research, P.O. Box 8067, Van Nuys, CA 91409.

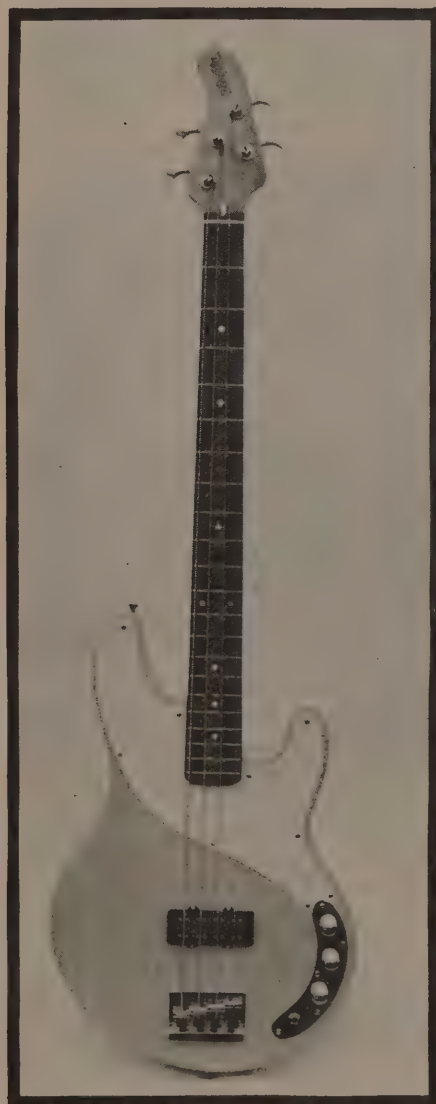


Sid Kleiner Music Enterprises has unveiled what must be the cheapest, simplest most accurate and convenient guitar tuner since your own ears and fingers: called the GLED — the LED stands for "light-emitting diode," just like the little glowing indicators on so many synths and other pieces of high tech equipment — to work it you simply fasten it to the face of the guitar, slide the selector to the string you want to tune, and begin tuning until the LED begins to flicker. When the glow becomes solid and sustained — without flicker — you know your string is tuned. The great advantage of this is that you can tune the string in a noisy environment and still be sure of being on pitch — and at \$29.95 — a price far lower than an average stroboscopic tuner. For more info write Sid Kleiner Music Enterprises, 3701 25th Ave. S.W., Naples, FL 33999.



Earth III, who make some of the sharpest guitar straps and related accessories around, are now catering to you heavy metal maniacs out there with the new SD3 and SD5 studded leather guitar and bass straps. The SD3 is 2-inch-wide black leather with three rows of silver pyramid-shaped studs; the SD5 is 3 1/4-inches wide with five rows of studs. The SD3 lists for \$39.95, the SD5 for \$59.95. To complement the straps, Earth III is also making a 4-inch-wide studded black leather bracelet, listing for \$16. For more info, write Earth III Guitar Strap Co., 11 Cebra Ave., Staten Island, NY 10301.

Robin Guitars, one of the most interesting and popular of the new generation of guitar makers, introduces their "Freedom Bass," with classic double-cutaway body design, detachable hard rock maple neck (maple with rosewood fingerboard optional), chrome-plated bridge and hardware, fully adjustable heavy die-cast bridge, and super-strong humbucking pickup with active electronics. All this means you don't need to run it through a direct box on stage or in the studio, that it'll sound better through longer stage cords and wireless setups, and that it's got tone controls (in this case bass and treble) that really *do* something to the sound. For more info, write Robin Guitars, c/o Portsmouth Trading Co., 2042 Portsmouth, Houston, Texas 77098.



Video View

by Dianne Noel

You've got to hand it to Accept — that German group of hard-hitting rockers does nothing halfway! Their stamina and spirit was fully tested during the filming of their *Balls To The Wall* video, and the misadventures they encountered during the making of this clip would make quite an adventure movie in itself.

Such a fantastic flick would be a real cliffhanger worthy of Steven Spielberg's direction, and it would have audiences watching and waiting for the answers to several burning questions. Would this hardy group finish filming or would a killer snowstorm finish them first? Would London's Heathrow Airport police arrest the whole lot of them for disturbing the peace and disrupting air traffic? Would Accept succeed in their quest to smash a building to smithereens for dramatic effect? Why, even Indiana Jones never faced such problems!

The story began back in early February, one week after Accept had finished a successful British tour. The members of the band, their manager and producer Julien Temple dreamed up a plot for the group's first video; as drummer Stefan Kaufmann told Video View, "The production company came up with the technical shots and the band decided what would be done." The group decided the tune *Balls To The Wall* would feature just that — a demolition ball smashing the wall of a building!

"We had to look for an old building that we could destroy," Stefan remembered. "We didn't want any tricks in the video. That building really had to be demolished before our eyes, and eventually a partially-destroyed house was found." This former government house was just perfect for Accept's purpose, so a set was constructed on the site, which included the lights the group used in their stage show.

So far, all was going according to plan. Accept would perform the tune outdoors at night, the house would be reduced to a pile of rubble by a wrecking crew and a hot new video would be directed by the producer who had done most of Judas Priest's video masterpieces. However, no one had planned on the contributions of the Heathrow Airport police and Mother Nature!

The house that Accept had chosen to star in their clip happened to be within a stone's throw of Heathrow — one of the world's busiest airports. During the five nights Accept spent filming, their stage lights lit up the area all too well. "We had problems with the airport," Stefan admitted to *Hit Parader*, "Planes were disturbed by our lights and the police came down." It seemed pilots were confusing the powerful video lights with airfield landing lights. As lead guitarist Wolf Hoffman remembered, "At first the police thought we were somehow associated with



Hanne Jordan

Accept's Udo Dirkschneider: He found time for a ride on a demolition ball during the band's video shoot.

the airport. It took a lot of convincing to get them to allow us to continue."

Well, the show did go on — during the worst snowstorm to rock London in thirty years! High winds blew most of Accept's equipment off the set, including Stefan's drum kit. What made matters even worse for this intrepid band were the flimsy thin leather stage outfits they had chosen to wear while performing their latest album's title cut.

"There was rain, snow, I was crying, it was so cold," Stefan recalled as he shivered at the memory. "We would play for 30 seconds, then go back to the dressing room to warm up!" But this optimistic fellow could also look on the bright side of the ordeal, "It worked out very well considering we didn't use any special effects other than the wind in our hair and the tears in our eyes — it looks very, very good."

By now you've seen *Balls To The Wall*, and

you know the video was made despite all the mayhem that occurred during its production! As you can see for yourself, lead singer Udo Dirkschneider even found a little time for a wild and wooly ride on the demolition ball!

Stefan said that the group was looking forward to more video work. There was the possibility of another clip from the *Balls To The Wall* album "if the album and tour do well; we have to see how everything goes." The record and tour have done very well; in fact, any new filming would have to take place after the group's tour with Ozzy Osbourne and summertime trek across the States.

One aspect of video production that has amazed Stefan is the cost involved. He exclaimed, "Videos can be more expensive than recording a whole record!" And Accept certainly did pay...and pay...and pay in monetary terms while making *Balls To The Wall*! □

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Motley Crue



Nikki Sixx on the set of *Too Young To Fall In Love*: "We're so busy that we don't have time for anything but being Motley Crue."

by Jodi Summers

"I need something to wake me up," moans Motley Crue's bassist Nikki Sixx as he stumbles into the apartment-turned-dressing-room on the set of the band's latest video shoot. It's shortly before the cameras begin to

roll and Nikki bypasses the buffet table loaded with cakes, rolls and fruit to prop himself against the wall and pout.

Drummer Tommy Lee comes to his rescue. "Here, the breakfast of champions," he exclaims handing Nikki a plastic cup filled with beer.

Nikki downs it in one gulp. "Ahhh, mother's

milk," he says with a relieved grin. "Now I'm ready to work."

Motley Crue is in a warehouse on the outskirts of Manhattan shooting the video for *Too Young To Fall In Love*. Wardrobe people, makeup artists, technicians, martial artists, record company executives and press people as well as additional actors, are all milling around the spacious loft trying to wake up, even though it's already past noon.

Lead vocalist Vince Neil, hiding behind a pair of dark shades, ambles in and plops down on the couch. He is revived in the true Crue fashion — with a beer.

"This is a lot of work," Vince proclaims. "I'd hate being an actor. We got here at 8:30 in the morning yesterday, and we started drinking by 9 a.m. So, by 2 o'clock in the morning, we were all pretty wasted. There's a lot of waiting around to set up camera angles and stuff like that. There's nothing else to do but drink."

A lot of waiting around, indeed. *Too Young To Fall In Love* took more than 35 hours to shoot and cost over \$50,000 to make — and the video is only three-and-a-half minutes long! Granted it is one of the ultimate heavy metal clips, replete with a 1920's Shanghai, China setting and hard core martial arts fighting.

According to Martin Kahan, the director/producer of this clip as well as such other video metal monsters as Kiss' *Lick It Up* and Heaven's *Rock School*, "With Motley Crue I wanted to do something that wasn't typical heavy metal, but was still heavy metal. When I opened up the album cover to *Shout At The Devil*, the band looked like they came out of a Chinese opera. The plot was obvious."

The band went for the video concept hook, chain and sinker. "It's like a mini movie," comments Nikki as he puts a headband around his mop of black hair and prepares to put on his infamous football-stripe makeup. "Sort of a *Road Warrior* approach. You can get a bit bored with the leather and chains. This is totally different. Maybe next time we'll be cowboys — do something different all the time — after all, that's entertainment."

A member of the makeup crew, who is in the process of putting elaborate Oriental makeup on all of the extras, offers to help. Nikki would rather do it himself. So instead, the assistant asks for an autograph.

"This is a scary face," Nikki states, staring at himself in a mirror. "I look at it sometimes and go 'Jesus Christ.' We've always worn makeup. It's something to mess around with, it's cool."

While Nikki is playing with his face, martial arts weapons experts are warming up by

MIKE WHEAT

stretching and wielding swords. Vince and guitarist Mick Mars are in the bedroom putting on their outfits — the same ones they've been wearing for the past two years. One would almost expect them to walk out of the wardrobe trunk and jump onto the Crue's bodies by themselves.

Finished dressing, Vince picks up a copy of the June *Hit Parader*, the one with the band on the cover. "I can't believe they actually let you print the details of our life on tour," he exclaims. As he says this, one of the weapons experts almost flicks the magazine out of his hands with a pair of nunchaku (two foot-long dowels connected by a chain and used to cause intense bodily harm). "This is going to be incredible," Vince states as he watches the guy practice.

Wardrobe people make last minute costume adjustments as the band and all the extras are summoned downstairs into a long tunnel normally used for pickups and deliveries. Today, with the help of set designers and props, it has been transformed to an Oriental street. What's amazing is the illusion created. Overall, it looks like a warehouse with a redesigned section, but through the long lense of the movie camera and with the help of good lighting, one is convinced that the shooting actually takes place in China.

The band are posed on a platform in front of a vented silver screen with red Oriental-style panels on the sides. The girl who is "too young to fall in love" (in real life she's 13 years old) is with them. A bright light is shined from behind, so all that is seen on the other end of the camera are silhouettes.

Light readings are taken and final instructions are given. Technical assistants do a last-minute tease of the hair or tug on the costumes. Remember — this is a rock and roll fantasy — everything must look perfect.

"Stand by for rehearsal, take first positions," yells director Kahan through a megaphone. He and the rest of the Crue crew are standing by the camera — 300 feet away.

The song plays, the lights intensify, the film rolls. Billy, the young boy in the video, comes running in to give Tommy a message. This scene is rehearsed five times, and then four takes are shot. It is now after 4 p.m. It has taken more than three hours to prepare this 10-second segment.

Lunch time. Forget about the spread of Mexican food; the Crue head straight for the beers. After a hard hour's work, it's Miller Time.

"We're always working," reveals Tommy between sips. "After touring, if you're not doing a video or a photo session, you'd better be writing songs."

"Notice how he says 'you'd better be,'" laughs Nikki. "Actually, between touring and rehearsing and doing these sort of things, we really don't have very much time to do anything else but be Motley Crue. Right after this, we go into rehearsal, then we go on tour again and then we go into the studio."

"But we never get tired of it," chimes in Vince. "There are new experiences in every city. And we never get burnt out on the partying — that's what we look forward to. We're all best friends. Party buds."

One of the kids in the shoot comes over and asks each of the Crue to sign autographs,



Mark Weiss

Vince Neil: "I hate being an actor. There's a lot of waiting around, and there's nothing else to do but drink."

again. It seems not a minute goes by when somebody isn't asking to take a snapshot of the band or get a signature.

"It's a good way to meet the kids," states Nikki, undaunted by the attention. "You get to

"We really are too young to fall in love."

talk to them and find out where they're coming from and why they like you. They seem to like us basically because we don't care about what anybody else says; they like the freedom."

With that, director Kahan claps his hands summoning the Crue back to work. The group

may be known to defy authority, but they also know the key to success.

"Times have changed," explains Nikki as he finishes his fourth beer. "We used to get kicked in the butt for doing what we do. Now we get patted on the back, and we're doing the exact same thing."

"It's like you're the kid who throws the eraser at the teacher. Then, all of a sudden, the teacher comes up to you at the concert and says, 'Oh, you were the best in school.' We're doing exactly what we used to do and people love us for it... so much so that we get a shot of penicillin every two weeks, whether we need it or not."

"But really, like the song," Nikki concludes, "we're all too young to fall in love." □



Caught in the act

JUDAS PRIEST

by Andy Secher

"This is the most amazing stage set we've ever had," Judas Priest's Rob Halford yelled with excitement as he described the massive metallion stage that highlights the band's current world tour. Standing 17 feet high, and capable of belching forth fire and smoke on command, this chrome chimera is undeniably an impressive piece of rock and roll machinery. "We didn't even see it until it was completed," Halford said. "All I knew was that we were going to have this incredible structure on stage with us, and that I was going to be burped out of its mouth to start every performance—that's something to look forward to."

True to his word, as the house lights dimmed and the horned Metallion's eyes began to cast ominous beams of red light over the packed crowd, a cascade of smoke descended to envelope Priest's massive stage. Suddenly as the smoke cleared, Halford popped out of the fearsome creature's gaping orifice to lead the band into a frenzied rendition of *Love Bites*. With the group's guitar twins K.K. Downing and Glenn Tipton, laying down a barrage of heavy metal thunder, the band proceeded to roar into a 90-minute set that drew heavily from their recent platinum smash, *Defenders Of The Faith*.

Barely taking a second's pause between numbers, Priest raced through an action-packed show that presented new tunes like *Some Heads Are Gonna Roll* alongside such crowd favorites as *Green Manalishi*, *Electric Eye* and *Victim Of Changes*. The crowd, many dressed in black leather outfits similar to those worn by the band, reveled in every ear-blasting note, standing on the chairs and chanting, "Priest... Priest... Priest," whenever the decibel level dropped below full-bore volume.

"The crowds have been great on this tour," Halford stated shortly before going on stage. "They look at us as the defenders of the heavy metal faith, but they don't realize that they're in that role just as much as we are. That's what we're on stage trying to convince them of—that we're all in this together; bands and fans working in conjunction to keep heavy metal music as vital as ever."

With the audience's cheers spurring them on, the Priest returned for three encores—each more volatile and exciting than its predecessor. The evening climaxed as one of the Metallion's paws slowly rose off the arena floor to reveal the sight of Halford astride his Harley-Davidson, signaling the band's encore of *Hell Bent For Leather*. As the number concluded with a flurry of explosions, the band waved a final goodbye before retreating back into the relative safety of the Metallion's mouth.

Rob Halford

After the show, as the group relaxed in their dressing room, they did little to hide their exuberance over the evening's performance. "Another great night," Glenn Tipton said as he gulped down a sandwich. "We're always in competition with ourselves to present stage shows that are bigger and better than the ones we've done before. After last tour's triple-deck stage, we didn't know what we could do to top that. In fact, on this tour we've cut down on the size of the stage. But the Metallion, and our dedication to playing the best metal in the world make this our best tour ever."

Tipton's emotions were echoed by an exhausted Halford, who admitted to sweating off an average of 10 pounds during each Priest performance. "Unfortunately, I put it right back on again once we come back to the dressing room and drink some fluids," he said. "But I'm proud of sweating so much—it shows how hard we work out there. When the crowd is cheering like our fans do, you want to sweat all night—after all, that's what heavy metal's all about."

Song Index

68/Bringin' On The Heartbreak	76/Missing You
77/Dancing In The Dark	72/Music Time
77/Distant Early Warning	67/1984
74/I Cry Just A Little Bit	70/Top Of The Rock
78/Love Bites	

1984

(As recorded by David Bowie)

BOWIE

Someday they won't let you
Now you must agree
The times they are a telling
And the changing isn't free
You've read it in the tea leaves
And tracks are on TV
Beware the savage jaw
Of 1984.

They'll split your pretty cranium
And fill it full of air
And tell you that you're eighty
But brother you won't care
You'll be shooting up on anything
Tomorrow's never there
Beware the savage jaw
Of 1984.

Come see, come see, remember me
We played out an all-night movie
role

You said it would last
But I guess we enrolled
In 1984, 1984
Who can ask for more.

Now that we can talk in confidence
Did you guess that we've been done
wrong

Lies jump the queue to be first in line
Such a shameless design.

I'm looking for a vehicle
I'm looking for a ride
I'm looking for a party
I'm looking for a side
I'm looking for the treason that I
knew in '65
Beware the savage jaw
Of 1984.

Come see, come see, remember me
We played out an all-night movie
role

You said it would last
But I guess we enrolled
In 1984, 1984
Who can ask for more.

1984
1984
1984
1984.

He thinks he's well-screened from
the man at the top
It's a shame that his children
disagree
They coolly decide to sell him down
the line
Daddy's brainwashing time.

He's a dodo
But no
You didn't hear it from me.

He's a dodo
But no
You didn't hear it from me.

She doesn't recall her blessed
childhood of yore
When a unit was a figure not a 'she'
When lovers chose each other
Seems her perks are due
Another memo to screw.

She's a dodo
But no
You didn't hear it from me.

Can you wipe your arse my child
Without them slotting in your file a
photograph
Will you sleep in fear tonight
And wake to find the scorching light
of neighbor Jim
Who's come to turn you in.

Another dodo
It's a no
You didn't hear it from me.

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BRINGIN' ON THE HEARTBREAK

(As recorded by Def Leppard)

STEVE CLARK
PETE WILLIS
JOE ELLIOTT

Gypsy sittin' lookin' pretty
A broken rose with laughin' eyes
You're a myst'ry always runnin' wild
Like a child without a home
You're always searchin'
Searchin' for a feelin'
But it's easy come and easy go
Oh I'm sorry but it's true
You're bringin' on the heartache
Takin' all the best of me
Oh can't you see
You got the best of me
Oh can't you see
You're bringin' on the heartbreak
Bringin' on the heartache
You're bringin' on the heartbreak
Bringin' on the heartache
Can't you see
Oh.

You're such a secret
Misty eyed and shady
Lady how you hold the key
You're like a candle
Your flame is slowly fading
Burnin' out and burnin' me
Can't you see
Just tryin' to say to you
You're bringin' on the heartache
Takin' all the best of me
Oh can't you see
You got the best of me
Oh can't you see
You're bringin' on the heartbreak
Bringin' on the heartache
You're bringin' on the heartbreak
Bringin' on the heartache
Can't you see
Can't you see
No, no, no.

You got the best of me
Oh can't you see
You got the best of me
Oh can't you see
You're bringin' on the heartbreak
Bringin' on the heartache
You're bringin' on the heartbreak
Bringin' on the heartache
You're bringin' on the heartbreak.

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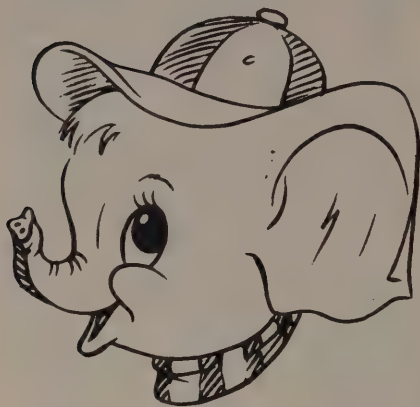
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TOP OF THE ROCK

(As recorded by HSAS)

**SAMMY HAGAR
NEAL SCHON**

I've taken a lot of lip
Just to be what I am
You think it's tough being a kid
But try being a man sometime
Everybody wants a little piece
Or they try to shoot you down
Well I just tell them
Sit on this
And spin around
Yeah.

It ain't easy speaking out
Some people take it to heart
And if you ain't standing on top of
the rock
They'll try and tear you apart.

Me, I took four the hard way
I overcame the fear
Yeah and it got me in a lot of trouble
But also got me here
Standing on top
Top of the rock
Standing on top
Top of the rock.

I may not be a business man
I ain't no fast slick talker
But you just ask any kid in the street
He'll tell you
I'm a rocker
Everybody wants a little piece
Or they try to shoot me down
Yeah well I just tell them to sit on this
And take a spin around
Standing on top
Top of the rock
Standing on top
Top of the rock.

Me, I took four the hard way
I overcame the fear
Yes it got me in a lot of trouble
And it also got me here
Standing on top
Top of the rock
Standing on top
Top of the rock.

Yes
Yeah I'm standing on top
Top of the rock
Standing on top
Top of the rock
Yeah
Standing on top of the rock
Yeah
I ain't coming down baby.

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MUSIC TIME

(As recored by Styx)

DENNIS DEYOUNG

I like music
The rhythm really gets to me
I can't control it
My feet move automatically
And I like hot licks
The kind I wish that I could play
And when I hear them
I crank the volume all the way.

Turn it on
Turn it up
Turn it loud
All the way.

I like strangers
Their kindness means a lot to me
They don't ask questions
Don't care about my history
And I like fast girls
I don't know what's come over me
They make me do things
I would not ordinarily.

Turn me on
Turn me up
Turn me loose
All the way.

Hear it, feel it, like it
Do it, do it, do it to me
Want it, need it, love it
Can't get enough of it
Try it, do it
Go ahead and go for it
All the way.

And I like daydreams
I've had enough reality
My job is boring
I'm overworked and underpaid
I like TV
It stirs up all my fantasies
Girls in tight jeans
Acting so outrageously.

Turn me on
Turn me up
Turn it loose
All the way.

Hear it, feel it, like it
Do it, do it, do it to me
Want it, need it, love it
Can't get enough of it
Try it, do it
Go ahead and go for it
All the way

Turn it loose, loose.

I like big things
The size of them impresses me
Just give me plenty
Forget about the quality
And I like fast food

The burgers always taste the same
The snotty waiters
Ask highball or bouibiley.

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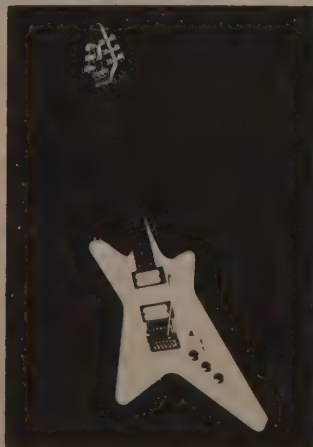
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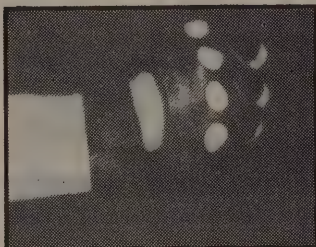
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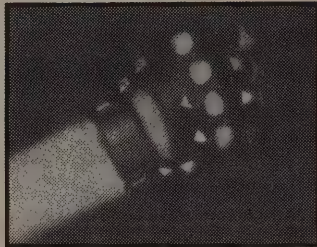
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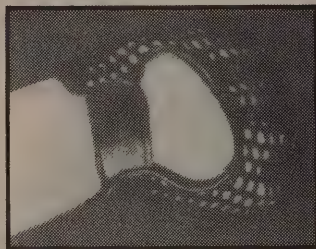
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I CRY JUST A LITTLE BIT

(As recorded by Shakin' Stevens)

BOB HEATLIE

Every time you have to whisper
goodbye
I cry just a little bit
Cry just a little bit
I know it's stupid and I still don't
know why
But I die just a little bit
Die just a little bit
I need to be the one that's by your
side
You're the beat in my heart
My love for you is something I can't
hide
And I cry just a little bit
Cry just a little bit
Cry just a little bit.

Every night before I'm falling asleep
I pray just a little bit
Pray just a little bit
I pray that no one wants your loving
to keep
And you stray just a little bit
Stray just a little bit
Don't let temptation fill your head

with dreams
Don't let your mind run away
Forbidden love is never what it
seems
And you just cry a little bit
Just cry a little bit
Just cry a little bit.

You're the light that brightens all of
my days
Yes the sun shines above you
And I would die if someone took you
away
'Cause I love you
I love you.

I need to be the one that's by your
side
You're the beat in my heart
My love for you is something I can't
hide
So I cry just a little bit
Cry just a little bit
Cry just a little bit.

Just a little bit
Yes I cry just a little bit
And I die just a little bit.

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MISSING YOU

(As recorded by HSAS)

**SAMMY HAGAR
NEAL SCHON**

I remember the first time
And I remember the last
I can't forget the good times baby
Why have they gone so fast
And I'll always remember
How good you make me feel
Yes and I always thought if you left
me
Well there was no big deal.

But it's hard to describe
I'm missing you
Girl I'm not trying to hide
I've been missing you
Everyday.

We had big plans
But they kind of fell through
Now for the rest of my life baby
I'll be missing you
Sometimes I feel so empty
Like there's a hole inside
And I can't forget you baby
God knows I've tried.

But it's hard to describe
I'm missing you

Girl I'm not trying to hide
I've been missing you.

When you look in my eyes
You'll see I'm missing you
Yeah

Well turn your back and walk away
But just don't hang up on me that
way
And understand that we did the best
we could

Oh if I could have you
You know I would
Cause girl I've been missing you.

Yeah, yeah
Well turn your back
And walk away baby
But just don't hang up on me that
way no
And understand that we did the best
we could oh
And if I could have you
You know I would
Girl I've been missing you
I've been missing you
Oh I'm missing you
Yeah I've been missing you
Missing you.

And I'm not trying to hide
I've been missing you.

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DISTANT EARLY WARNING

(As recorded by Rush)

GEDDY LEE
ALEX LIFESON
NEIL PEART

An ill wind comes arising
Across the cities of the plain
There's no swimming in heavy water
No singing in the acid rain
Red alert
Red alert.

It's so hard to stay together
Passing through revolving doors
We need someone to talk to and
someone to sweep the floors
Incomplete
Incomplete.

The world weighs on my shoulders
But what am I to do
You sometimes drive me crazy
But I worry about you
I know it makes no difference
To what you're going through
But I see the tip of the iceberg

And I worry about you.

Cruising under your radar
Watching from satellites
Take a page from the red book
And keep them in your sights
Red alert
Red alert.

Left and rights of passage
Black and whites of youth
Who can face the knowledge
That the truth is not the truth
Obsolete
Absolutely.

The world weighs on my shoulders
But what am I to do
You sometimes drive me crazy
But I worry about you
I know it makes no difference
To what you're going through
But I see the tip of the iceberg
And I worry about you.

Absalom
Absalom
Absalom.

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DANCING IN THE DARK

(As recorded by Bruce Springsteen)

BRUCE SPRINGSTEEN

I get up in the evening
And I ain't got nothing to say
I come home in the morning
I go to bed feeling the same way
I ain't nothing but tired
Man I'm just tired and bored with
myself
Hey there baby
I could use just a little help.

You can't start a fire
You can't start a fire without a spark
This gun's for hire
Even if we're just dancing in the
dark.

Message keeps getting closer
Radio's on and I'm moving 'round
the place
I check my look in the mirror
I wanna change my clothes, my hair,
my face
Man I ain't getting nowhere
I'm just living in a dump like this
There's something happening
somewhere
Baby I just know that there is.

You can't start a fire
You can't start a fire without a spark
This gun's for hire

Even if we're just dancing in the
dark.

You sit around getting older
There's a joke here somewhere and
it's on me
I'll shake this world off my shoulders
Come on baby the laugh's on me.

Stay on the streets of this town
And they'll be carving you up all
right
They say you got to stay hungry
Hey baby I'm just about starving
tonight.

I'm dying for some action
I'm sick of sitting 'round here trying
to write this book
I need a love reaction
Come on now baby gimme just one
look.

You can't start a fire
Sitting 'round crying over a broken
heart
This gun's for hire
Even if we're just dancing in the dark
You can't start a fire
Worrying about your little world
falling apart

This gun's for hire
Even if we're just dancing in the dark
Even if we're just dancing in the dark
Even if we're just dancing in the dark
Even if we're just dancing in the dark
Hey baby.

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(As recorded by Judas Priest)

GLENN TIPTON
 ROB HALFORD
 K.K. DOWNING

When you feel safe
 When you feel warm
 That's when I rise
 That's when I crawl
 Gliding on mist
 Hardly a sound
 Bringing the kiss
 Evil's abound.

In the dead of night
 Love bites, love bites
 In the dead of night
 Love bites.

Into your room
 Where in deep sleep
 There you lie still
 To you I creep
 Then I descend
 Close to your lips
 Across you I bend
 You smile as I sip.

Now you are mine
 In my control
 One taste of your life
 And I own your soul
 Softly you stir
 Gently you moan
 Lust's in the air
 Wake as I groan.

In the dead of night
 Love bites, love bites
 In the dead of night
 Love bites.

Love bites you
 Invites you
 To feast in the night
 Excites you
 Delights you
 It drains you to white
 Love bites.

You knew at first sight
 You'd enjoy my attack
 That with my first bite
 There'd be no turning back
 So come in my arms
 I strike any hour
 I will return
 To trap and devour.

In the dead of night
 Love bites, love bites
 In the dead of night
 Love bites, love bites
 In the dead of night
 Love bites, love bites.

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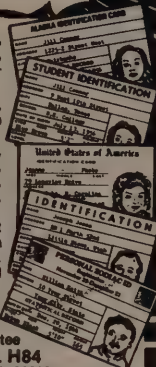


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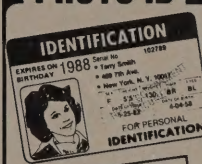
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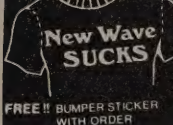
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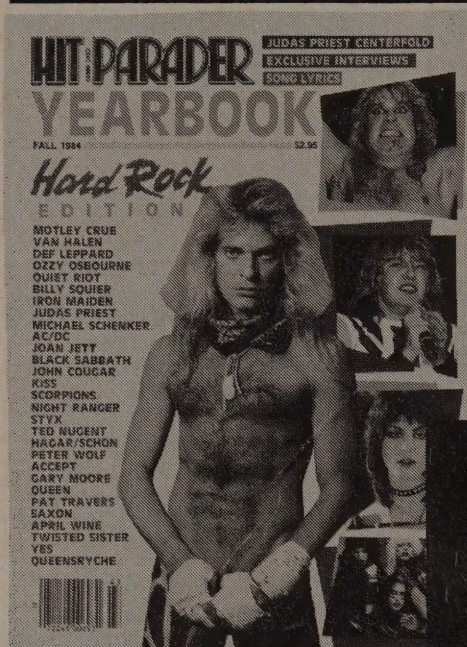
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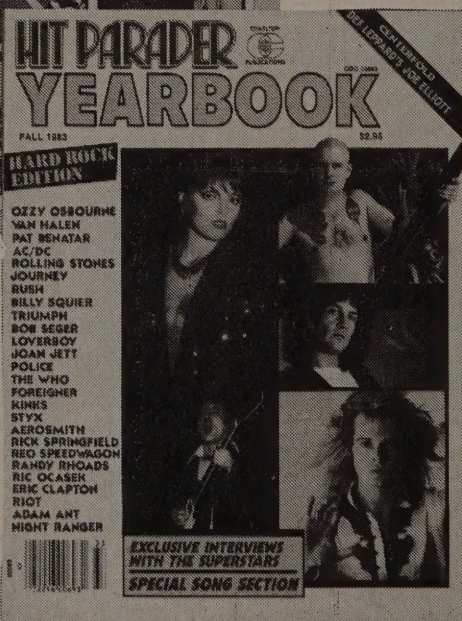
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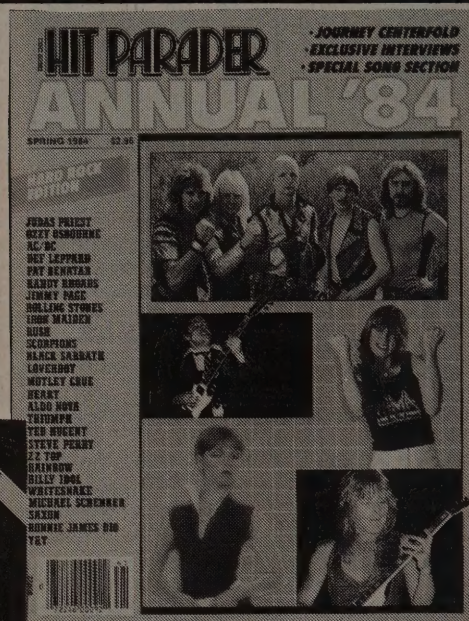
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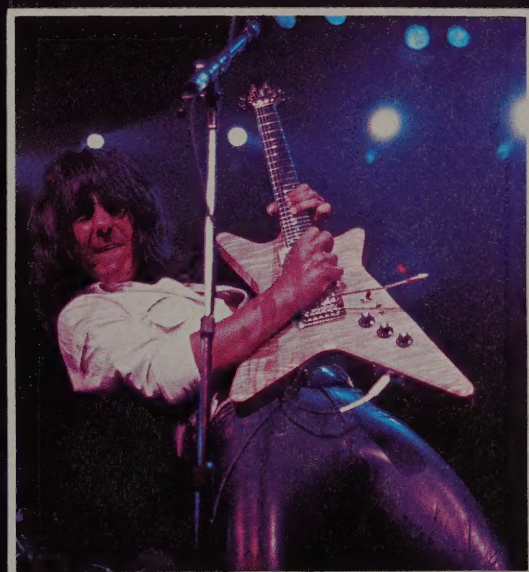
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